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ERNEST VAN DYCK.

I was one of the very few who, at the opening of the present opera season, took the ground that Ernest Van Dyck, in spite of the treatment which he received at the hands of certain of our critics, would prove to be one of the greatest interpreters of Wagner rôles ever seen and heard in this country.

It is pleasant, therefore, to find critical opinion, as well as public opinion, coming round to the position I took at the very start.

Readers of MUSICAL AMERICA will remember that over two months ago I published an interview with Mr. Van



ERNEST VAN DYCK.

Dyck, in which I gave his views as to how the great Wagner rôles should be treated. This interview was found of sufficient interest and value to be quoted all over the country.

Mr. Van Dyck stated that Wagner himself had laid down the lines on which his interpreters should work, and had made it most clear that "the word" and "the act" were fully as important as the "song," or the music, and in some cases even more so.

It may be well to say here that in Europe Mr. Van Dyck has for years been acknowledged as a Wagner singer surpassed by none. He was the artist specially selected to sing Tannhäuser, Lohengrin and Siegmund for the first time in Paris.

The full significance of this can only be understood by those who recall the bitter opposition of the Parisians to Wagner's music for years.

As Parsifal, Mr. Van Dyck's success has been so great that he has sung the rôle at Bayreuth more times than any other artist. He speaks, therefore, with authority.

* * *

His position is that in criticising a Wagner singer, we

should not do so from the point of view from which, in times past, we criticised the singers in the old Italian operas; but that we should say: "Does this man carry out, does he embody, the full significance of Wagner's creation?" We should not ask: "Did he sing nicely in the lyric style of the tenors of former days?"

As we all know, the old-time tenors were acceptable so long as they sang in an easy and, at times, spirited way the melodies of their parts. If they did this, an utter lack of dramatic ability, even lack of proper emphasis, was forgiven them. They might stand straight, with no more grace than that of a pole in a vineyard, or bend with knees that crossed, it was "all right" so the melody came in flowing streams from their throats.

But Wagner demands something else. He demands that his interpreter shall first of all give the full dramatic significance of the rôle. He must address the words to the person intended, and not shout them at the gallery from the edge of the footlights. He must give the right emphasis to every word; must express the full meaning of the words as if he were acting without music; and consequently his song must be subordinate to the dramatic significance of the character, and must not dominate everything, as it did in the days of old, when everybody on the stage addressed the audience, instead of one another, and when the dying tenor or baritone considered it no infringement of artistic canons to bring down the house by a note that could only come from the throat of a man in the enjoyment of such robust health as would insure his acceptance by the strictest life insurance company.

* * *

I am glad to see that Van Dyck's ideas are gradually finding their way into print. He is thus not alone explaining the "standpoint" from which he himself proceeds in his artistic endeavor, but he is educating some of the critics—they need it—and the public as well.

I have not the least hesitation in saying, for the reasons given, that Van Dyck is the most interesting, as well as the most convincing, of all the artists that have appeared in the opera this season.

And this will be the verdict of the public before the season is out.

* * *

Let me tell you that it requires a great deal of pluck and grit to take such a position.

No one knows his public better than Van Dyck. He is just as well aware as any one how easy it would be for him to catch the applause of those who do not go to the opera to see and hear an artistic representation, as a whole; but want to hear "songs sung," irrespective of all connection with the dramatic action or the composer's intention.

Van Dyck will win his way. He is doing it.

In the rôle of Loge he startled his audience. You see they had no false basis of comparison, and so had an opportunity of judging the artist on his merits alone.

Last week he received an ovation in Philadelphia. It is a sign of the coming public disposition to him here in New York.

* * *

I am afraid this good fellow, for he is one, was considerably discouraged at first.

He got the grip worse than all his brother artists; the climate didn't agree with him, he couldn't get his throat acclimatized, and he felt that the public and most of the critics did not understand him. Then the country was all new to him.

But now that he has won his success, now that he realizes the greatness of our people, whose shortcomings were only too plainly visible at first, he is on the best of terms with America and the Americans as well as with himself.

Van Dyck is one of the very few of the many really great



ERNEST VAN DYCK AS "TANNHÄUSER."

artists I have met who is thoroughly sincere, frank and honest.

He is not one of those who tell you that they are "enchanted with America," the moment they step from the steamer on to the dock.

* * *

"Society" has already opened its doors to him, and he is much sought after. Some of the most intellectual people in New York have been glad to invite him to their homes, and he is being received everywhere as a gentleman of distinction as well as an artist of highest rank.

* * *

You have no idea what a simple, hard-working life he leads.

He reads much, studies more, takes some exercise, writes home; and his greatest delight is to receive letters from his children, especially from Yseult, his little girl, so called because she was born between the second and third acts of Tristan and Isolde, when he was singing at Bayreuth.

Van Dyck has been a litterateur and a journalist. He has done many a hard day's work as a reporter.

He has studied law and won his way to a fine position at the bar.

He is, therefore, unique as a tenor, who is often a very one-sided man, though generally a very lovable one.

* * *

If you call on Van Dyck at the Savoy, you will find him hard at work at something. If he is not writing home, or reading, or entertaining his friends, he will be studying some rôle. Just now he is hard at work with Werther.

Don't think that he is a Wagner singer alone.

In Germany they prefer him to all others in Massenet's operas. I believe he has sung Des Grieux nearly one hundred and fifty times.

Grau, I hear, has engaged him for considerable time ahead, not only for London, but for several more seasons here.

There is no doubt but that he will become just as great a favorite here as he has been for years in the leading opera houses in Europe.

JOHN C. FREUND.

A KREHBIEL LECTURE.

From the Point of View of a Lady who Paid to Hear It.

Mr. Krehbiel read a lecture on Thursday, January 26, at Carnegie Chamber Music Hall. That is to say, I think he read a lecture, for I saw him read, I heard that he read, but I did not hear him read.

Whatever the nature of the reading, it must have been very humorous, for occasionally Mr. Krehbiel's soft amplitude shook right heartily, and an oozy smile denoted his solitary amusement.

The people in the rear rows wanted to laugh, too, so they gradually moved forward until those in the first two rows could hear very plainly.

The subject of the discourse was "Shakespeare's Songs and Dances," a theme of intense interest to a modern audience.

Illustrations were given by pupils of Mr. Björkstén, who sang with intelligence and taste, and by some young persons who tripped through the dances, over their costumes and each other.

The audience applauded quite frequently during the evening, but most vociferously at the end of the programme.

From a spectator's point of view, Mr. Krehbiel talked, the audience listened; Mr. Krehbiel perspired, the audience sympathized; Mr. Krehbiel smiled, the audience applauded, and then we all went home, wondering.

S. T. E.

THE OTHER SIDE.

Who, that has read Paderewski's many superlative criticisms, could have believed the following notice possible, written by that old grumbler, Wilhelm Tappert, in "Das Kleine Journal," Berlin, on the occasion of the celebrated pianist's début in the German capital some years ago: "Herr Paderewski, made audacious through the success of his minuet, bought several pounds of music paper and wrote a piano concerto. The Philharmonic Society, this incubator of musical microbes, produced it last night. The third movement of it is ridiculous nonsense. We will not say that the playing of this idiotic pounder is neither fish nor flesh; fortunately, the excellent grand piano withstood the strain. The sounding humbug which Mr. Paderewski produced with his two paws left the public entirely cold; and after the number, in which the artist (!) without orchestral accompaniment, made a failure, the hoped-for applause was entirely wanting; and the minuet, which he had up his sleeve as an encore, could not be given as his trump card."

Alvarez Arrives.—M. Albert Alvarez the distinguished French tenor, of the Paris Opéra, arrived in New York, Monday, on the Champagne, and went at once to Boston, where he joined the Ellis Opera Co., and made his début Tuesday evening, as Romeo, to Mme. Melba's Juliet. M. Alvarez will remain in this country only four weeks. He will probably be heard in New York in a week or two.

Papa Durand Dead.—Alcide Durand, better known to every one connected with the Metropolitan Opera House as "Papa" Durand, died last Sunday at his home in Yonkers, aged sixty-seven. He was treasurer for old Jacob Grau when the latter was managing Ristori, and since Maurice Grau succeeded his uncle, thirty years ago, "Papa" Durand has served the nephew in the same capacity. The funeral took place on Tuesday morning. Among the floral tributes was one sent by the artists and employees of the Opera House, with the inscription, "Papa Durand, from his mourning children."

LONDON LETTER.

LONDON, Jan. 20, 1899.

The chief honors of the present season of opera at the Lyceum, have fallen to Miss Pauline Joran, who, as Marguerite in "Faust," as Santuzza in "Cavalleria," and as Nedda in "Pagliacci," was enthusiastically applauded, as she fully deserved to be.

This brilliant young lady comes from Freeport, Ill., where, at the age of four, she made her first appearance on any stage, as a pianist. At fourteen, she was touring, as a violinist, through the States, Hawaii, Australia, the Spanish-American countries and Cuba. Then, still in her early teens, she came to Europe, where she studied hard, not only practising the violin, but cultivating her beautiful, rich voice, under the care of Julius Hey, the Wagner exponent at Berlin.

In 1891 Pauline came to London, and now a succession of triumphs began. After spending a year in the provinces, gaining experience with the Carl Rosa Co., she made a brilliant début at Covent Garden, as Beppe in "L'Amico Fritz," a part which utilized her unusual combination of talents, and allowed her to appear both as violinist and singer. Calvé was then the Suzee, and Mascagni himself the conductor, and it speaks well for the young American's strength of character, that her head was not turned by the rapidity of her success.

Two years ago she took the parts of Santuzza in "Cavalleria," and Nedda in "Pagliacci" at Milan, and immediately afterwards at her benefit given at Pesaro—Mascagni's home—the composer himself conducted the scene from "L'Amico Fritz," in which she had appeared first with him at Covent Garden. The enthusiasm was indescribable; fifteen times were singer and composer called out, while flowers were showered upon them. Nor did the excitement end there. With torches and music the happy Pauline was escorted to her hotel, where she had to appear several times on the balcony before her admirers would disperse.

When "The Beauty Stone" was given at the Savoy, last year, Sir Arthur Sullivan wished to secure the services of an artist who had already gained experience in grand opera for the important part of Saida. His choice fell on Miss Joran, and after the first performance he sent her a letter warmly expressing his complete content. "Every time," wrote Sir Arthur, "you came on the stage I felt happy and confident, safe in the consciousness that I was in the hands of an artist, who, besides being technically perfect, possessed that perfect gift of charm."

Miss Joran has twice had the honor of singing and playing before the Queen at Windsor, and amongst her trophies are two diamond brooches, bestowed upon her by her Majesty.

After her London season Miss Pauline contemplates a visit to Paris, and next year she looks forward to appearing in her native land, as a singer, under the auspices of Mr. Maurice Grau.

In MUSICAL AMERICA of December 31, I read a short account of the unveiling, at Biltmore, of memorial windows to Mrs. W. H. Vanderbilt, Clarence Barker and Richard Hunt.

Clarence Barker, the bright, beautiful boy, whom I knew years ago in Frankfurt! He had the face of a poet, with his large, dreamy eyes and delicately moulded features. His manners, despite his youth (for he was only about sixteen or seventeen at this time), were distinguished by a thoughtful consideration, united with a perfect ease and *savoir faire* that a courtier might have envied.

His talent for music was extraordinary, but his aspirations far exceeded even them. Not satisfied with the bi-weekly half hour lesson from Max Schwarz at the conservatoire, he made inquiries for a younger teacher to assist him with his practising, and I who had just come to Frankfurt to continue my own studies with that erratic genius, Carl Heymann, suited him exactly.

How many happy hours we spent together at the piano,

and how sorry we were when the time came to part, and he left for Paris!

We met again in London, on July 11, 1894. It was the day of inaugurating the new Salle Erard, and all the musical world had come to hear Paderewski play. As I left the building, a hansom came swiftly up the street, and I saw a young man gesticulating violently. I did not at first realize 't' at I was the object of these demonstrations, but a moment later he had jumped out, and Clarence Barker stood before me.

"Where are you going?" I asked presently.

"Why, to the Matinée, of course."

"But, it's all over," I said, "and Paderewski has gone out by the back way to escape the ovation."

We laughed and talked some time longer, and parted, promising to meet again next season.

That "next season" never came.

"Oh, how painfully sweet are the echoes that start,

When memory plays an old tune on the heart!"

ELEANORE D'ESTERRE KEELING.

THE RAREST THING OF ALL.

Read this little true anecdote, ponder over what it means in the world of song, where one singer's fame is as gall to another, and then feel proud to think that Lillian Nordica is an American.

In an interview, Frau Schumann-Heink, the marvelous contralto who has made such a pronounced hit this season at the Metropolitan Opera House, said: "I was a poor and obscure member of the company at Berlin when Mme. Nordica was engaged to sing coloratura rôles there. One day she spoke kindly to me, complimented me on the quality of my voice, and urged me to learn Italian. 'If you knew your rôles in Italian as well as German,' she said, 'you could sing in England and America.' But what she proposed then seemed ten thousand miles off. I had four children at the time (I have eight now), and between my duties at the opera house and my household I had no time to study languages.

"When Mme. Nordica departed from Berlin she promised that she would not forget me, and it may seem wondrous strange to the people in America that it was your American singer, Mme. Nordica, who made for me, a German singer, the opportunity to sing at the Bayreuth performances in 1896. To that Bayreuth engagement and Mme. Nordica I owe everything. Next, Mme. Nordica introduced me to Mr. Grau, and a four years' contract followed. Mme. Nordica was my good fairy. She is a very good artist, indeed, and a sincere and noble woman. Frau Wagner is very fond of her, and in musical circles in Germany her art is as much appreciated as it is in her own country."

A MERITED REBUKE.

W. J. Henderson, in the N. Y. "Times."

Mr. Rosenthal returned to this country this season to finish a tour interrupted by a serious illness. Emil Sauer came—it might fairly be said—to advertise a new drink invented by his press agent. It was a fortunate thing for Mr. Sauer that he proved to be a dignified and accomplished artist, for everything that could be done to make people think him a charlatan had been done by a press agent, who ought to be in the employ of a circus, not that of a musician. As it stands, Mr. Sauer's chances of pecuniary profit in this town have been materially diminished by the manner in which he has been announced, because the genuine musical public does not take him seriously.

This is a great pity, for Mr. Sauer is a real artist.

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Mlle. Marchesi Talks.

What She Has to Say About Some of the Great Singers.

Mlle. Marchesi, the daughter of the Parisian singing teacher who is variously described as "the greatest singing teacher on earth," "an ogress," a "genius," a "horrible old thing," has been interviewed.

The interview, with a "World" reporter, took place in New York, where Mlle. Marchesi has made a more or less successful debut, in spite of the fact that the critics say she has no voice, or rather a disagreeable one, and that she can't sing.

This is what Mlle. Marchesi has to say of some of the great singers:

"There is not one of the great singers who has not had a hard struggle of it," began Mlle. Marchesi, "and some have not only had to struggle hard vocally, but financially as well."



BLANCHE MARCHESI.

"I remember Calvé very well. She had tried opera and failed. She was one of those women who always seemed to have money, but she studied hard, nevertheless. Not only had she been a failure, but she was living in mental agony all the time, as she was in danger of losing her voice entirely.

"It may be interesting to say in regard to the passionate, fiery Calvé that after she had regained her voice the great trouble with her was her coldness.

"No manager wanted to take her. They said she sang like a 'cake of ice.' But suddenly there was a change in this cold, passionless woman. Like a flash she seemed to comprehend what her teacher had tried to show her for years. No living singer deserves more credit than Calvé.

"Emma Eames is an example of that greatest of all teachers, necessity. She lived in most reduced circumstances while she was studying, and besides that, had no phenomenal voice at all in her early days. She can be set up as an example to those singers who are trying hard to get a voice. She was never distinguished for a great natural organ, and what she is to-day is due to her hard struggle.

"But what Eames lacked in voice she made up in intelligence. The great fault with her was that she had no high notes. In two years Eames' vocal organ changed from a very mediocre one to a most wonderful one. She could strike her high notes with ease, and became a great artist.

"The one big trouble with Gerster was her inability to get the trill. She now has a great one that sounds like a lark's; but she had a most difficult time getting it. She originally studied to become a governess, and in this way obtained her splendid education.

"Suzanne Adams had great trouble with her health. She had a voice of marvelous sweetness, but her delicate health made it very doubtful as to whether she would ever be able to put it to any practical use. At one time it looked as though she were destined to lose it, but she retained it by dint of the hardest work. Ill-health was the only obstacle she had to overcome, and it was very trying.

"Melba always had a great natural voice, but she had to study very hard to train it properly. In fact, she still studies hard, and every year when she is in Paris, she takes her lessons regularly from my mother.

"Nevada was so named by my mother because she came from that State. Her real name was Wixom, and she came to Paris like many other American girls to study for the operatic stage. She was one of the sweetest girls I ever met, and one who at once grasped the idea of what was wanted, and sought to carry it out. She had a voice of good quality, which she in time learned to use properly. She had no unusual struggles to go through, that I know

of, but worked hard and studied that she might become a great artist.

"From these facts it will be seen that no great singer was born great.

"I do not believe a great voice is necessary to become a great artist."

* * *

With regard to this interview with Mlle. Marchesi it will be interesting to note that of the singers she mentions, Suzanne Adams is not the only one who entirely disclaims the statement that she received her musical education from Mme. Marchesi. Miss Adams—or rather Mrs. Stern—inherits that she had but a few unsatisfactory lessons with Mme. Marchesi, and that her real teacher, to whom she owes her training and success, was M. Bouhy, of Paris.

MUSIC IN BERLIN.

BERLIN, Jan. 19, 1899.

"Die Welt am Montag" is the name of a little sheet which appears each Monday, and is chiefly distinguished for its belligerent attitude towards everything in general and the Kaiser in particular.

Last Monday, having *malgre soi* found the behavior of the naughty monarch quite acceptable for the past week, the "attitude" was directed against the Steinway grand piano, which D'Albert used in the last Nikisch concert. Herr Marschalk, music-critic of the aforesaid paper, found the Steinway so dreadful that he had to rush from the hall before D'Albert's second solo, for fear his sensitive *tympani* might sustain some damage. Curiously enough, the rest of the audience, including my humble self, did not "rush," but remained seated until the last tones of the "Wanderer Fantasie" had sounded under the pianist's giant fingers, and then stood up as one man to cheer the great artist.

D'Albert used the same piano at his recital in Beethoven Saal night before last, and again attained the highest artistic results on it.

Corollary 1.—Either Herr Marschalk has the most sensitive *tympani* in Berlin, or Herr M. has no *tympani* at all.

Corollary 2.—Having nothing else to criticise, Herr M., finding himself bound to sustain the belligerent attitude of his paper, let loose said "attitude" on the unfortunate firm of Steinway & Sons.

Corollary 3.—Herr M. probably once dined at the expense of some one who knew a friend of Mr. Bechstein, and so felt under obligations to that house.

The Steinways I have heard here, being played as they were by Busoni, Carreño, D'Albert and others, were every bit the equals of Bechstein and Blüthner, and in some cases superior.

The programme of the sixth Symphony concert of the Royal orchestra contained a new symphony in G major by Weingartner, the gifted director of these concerts.

After compounding a learned volume, entitled "The Symphony Since Beethoven," Mr. Weingartner bestows on posterity—which I doubt will ever be reached by it—a work which seems to deny the existence of any great symphonist since Haydn, whom he assiduously emulates in form and treatment. Not in melodious invention, however; for in attempting to imitate the sprightliness of Haydn, he becomes at times distressingly *banal*, and the best episodes of the work do not rise above "Kapellmeister-musik."

Frieda Simonson, the little "wonder-child," who several years ago did not excite the wonder of the Americans to an unheard-of degree, has developed into a mature artist, and has changed her name to Frieda Siemens, two facts which her concert the other night proved.

Her performance of the Schumann concerto was artistic in every sense; sincere feeling, beautiful touch, repose, and a thoroughly reliable technic distinguished it, and earned her the unstinted appreciation of the audience and critics. She is one of the coming successors of Menter, Bloomfield-Zeissler and Carreño.

RUNTING.

Portland Orchestra.—A new musical organization has been perfected and incorporated in Portland, Ore., to be known as the Portland Symphony Orchestra, which will give a series of high-class concerts. There are forty members, and the director is Mr. Frank L. Callahan.

Recker Quartet.—The Recker Quartet, of Yonkers, N. Y., is doing unusually good work at recent concerts, their newspaper notices being uniformly most encouraging. Special mention is usually made of Messrs. E. J. Flood and A. A. Schaefer, both pupils of Mr. Parson Price, of New York.

A Perfect Forehead.—M. Theobald Chartran, the great French portrait painter, says that the American woman is the most beautiful woman in the world. In speaking of types of beauty, he said: "Perfect foreheads are very rare, since the days of Greece and the Graces. However, the forehead of Suzanne Adams is nearly classic. It is well-shaped, with just the right height and the proper width."

AMALIE JOACHIM DEAD.

Frau Amalie Schneeweiss Joachim died last Saturday, in Berlin, after an operation for gall-stone. She was visited by her husband, Prof. Dr. Joachim, shortly before her death.

In those terse words the transatlantic cable told the sad end and something of the life-story of the famous violinist's wife, at one time a lieder-singer of international reputation.

She was born in 1839, at Marburg, in Steiermark, and received a good musical training in her father's house. She sang as an alto in Vienna, and later obtained an engagement at the Court Theatre in Hanover. She was married there in 1863 to Joseph Joachim. Then she retired from the operatic stage in order to devote herself wholly to concert singing. Later she made a great reputation in this kind of music. In 1866, she and her husband moved from Hanover to Berlin, where she has since resided. In 1883 the couple were separated, not without some unsavory scandal, however, both sides being accusers. In 1893, Frau Joachim sang in America, winning recognition as the leading Schumann interpreter of the day. Since that time, and until the beginning of this season, she has made long concert tours in Germany with the well-known pianist, Saul Liebling.

MacDowell in Peoria.—Edward A. MacDowell gave a piano recital in Peoria, Ill., last week, before an unusually large audience. The composer-pianist played many of his own works, which won for him numerous recalls and encores.

De Rezskes Entertained.—The two popular brothers had a busy day of it last Sunday, for society was bent on paying them attention. Mr. and Mrs. John E. Cowdin gave them a luncheon, at No. 13 Gramercy Park, New York, and in the evening they were bidden to a reception given by Mr. and Mrs. H. Holbrook Curtis.

Bayreuth News.—The first cycle of "Der Ring des Nibelungen" will begin on July 22, and the second on August 14. The intervening period will be devoted to four performances of "Die Meistersinger," and to six performances of "Parsifal." Meynheer Van Rooy will sing Hans Sachs in "Die Meistersinger," and Frau Mottl will be Eva. It has also been announced that Frau Reuss-Belce, of Wiesbaden, will sing Fricka in the "Ring." Herr Schmedes, a young Viennese singer, will share the tenor parts with Herr Kraus, of Berlin, and Herr Burgstaller, whose Siegfried attracted considerable attention at Bayreuth in 1897.



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Congratulations.

NEW YORK, Jan. 30, 1899.

EDITOR MUSICAL AMERICA:

DEAR SIR—Permit me to congratulate you in all sincerity on the excellence of your paper published last Saturday. "The Book of Revelations," "Fraud in Vocal Teaching," "The Passing Show," "The Pianists" and the frank and just criticism of Blanche Marchesi and Alma Powell, are an honor to independent journalism, and cause the hearts of all artists who love truth to beat with pleasure.

By denouncing the frauds that exist in vocal teaching you are doing a great good to the vast number of students worthy of protection, who in good faith, are losing time, money and voice, which should give them a career. Unfortunately, they see these disappear after a few years' work and sacrifice.

In the accomplishment of this humanitarian work, I do not doubt but that you will be upheld by all worthy and honest teachers who will be animated by the same sentiments as

Yours very truly,
EMILIO BELARI.

The Study of Law and the Vocal Art.

EDITOR MUSICAL AMERICA:

In your issue of January 14 appeared a communication from Alma Webster Powell, entitled "To Enrich Vocal Art by the Study of Law."

I would like the opportunity to set forth a few contrary views.

From the contents of that communication, I shall take the two arguments upon which the article rests for a foundation; first, that the study of law broadens the mind, and increases the power of conception and interpretation; and, second, the practical advantages to be derived from such study as aiding the individual to protect one's self from grasping and unscrupulous managers.

I admit that the study of law broadens the mind, so do psychology and algebra, æsthetics and paleontology; in fact, so does any subject which requires application and thought.

Would I select law as being the most closely allied and the most beneficial to the study of voice culture? In fact, were I to scan the lists of subjects, scientific and artistic, I would find hundreds which would appeal to me, and not give the subject of law a moment's consideration. Law is not a soul-stirring subject; not introspective, but totally external. Law is as closely allied to the study of voice culture as our heavenly sun is in proximity to the exterior planet Neptune; and scientists say that the difference between these two planets is almost incomprehensible.

Why does the study of law enrich vocal art? Was Patti learned in legal jurisprudence? Have Eames, Calvé, Melba, Sembrich served apprenticeships to that soul-destrorying study—law?

I heartily agree that the uneducated, the uncultured can not conceive and interpret the spiritual qualities of music. But is law the proper vehicle which opens the mind to sensations and emotions, and carries one to success in song?

Why not say pugilism is the essential medium to the drama—but stay, have not some of our Thespians been graduated to the stage from the prize-ring?

I maintain that law is entirely distinct from vocal art, and is only one of a myriad of subjects that can be used to develop the mind, but it can aid little in the direct pursuit of vocal culture.

Before attempting to skate on the ice, I do not study the elements of geometry, acquiring a knowledge of the circle, with its cycloid, involute and evolute. It may be highly gratifying to me to know, that when doing the "outer edge" or "cutting eights" that I am describing one of the conic sections, but such knowledge does not improve my dexterity.

I can conceive of the sculptor going so far as to study geology, learning to distinguish between a tertiary and a quaternary formation deposit, or to distinguish a fossil of the eozoic age from one of the mesozoic age; such knowledge may be useful to him in discriminating between

Parian marble and Vermont sandstone, and thus to detect an original from a copy.

In my estimation, a study of medicine and physical culture would be more appropriate than law to the study of voice culture. A thorough knowledge of the larynx and breathing apparatus would be of practical value.

I might have agreed with Mrs. Powell, had she reversed the title of her article and maintained that the study of voice culture might enable one to pursue his practice of law to better advantage, as it gives to speech a clear and mellow sound, although it would be wrong to say positively that the study of law was best promoted by a study of voice culture. To my knowledge, Mr. Choate has never supplemented nor preceded an oration in court by a ballad.

Mrs. Powell says that the study of law enables one to execute one's own affairs, and to be able to thwart managers of Shylock propensities. If this is so, why not study medicine, and live in perpetual health.

If each individual in creation were to study law for the sake of protecting himself, what is to become of the lawyers, what is to become of the profession Mrs. Powell so fervently advocates? Shall man relapse into the state of pre-historic civilization, before that grand achievement of humanity known as the "division of labor," and become the sole producer of his entire wants?

Mrs. Powell, you are too good a student, too cultured and enlightened to thus attempt to justify your studying law. It is a noble profession, and your studying it needs no justification. The estimation in which you are held, and the results which you have accomplished are sufficient vindication.

However correct you may be in other things, remember this one thing, that law and song are each separate and distinct, each maintaining its own sphere with a sharp line of demarkation, and with no affinity uniting them.

LAW STUDENT.

New York University of Law, 1899.

Whose Pupil Is She?

No. 779 LEXINGTON AVENUE, NEW YORK, Feb. 6, 1899.

EDITOR MUSICAL AMERICA:

A notice in the last number of your paper is my reason for writing the following:

Mr. Max Decsi has given out that Miss Marie Patz, a pupil of his, will make her first public appearance February 5, at Carnegie Chamber Music Hall. That she is his pupil now is a fact; but I deny that it is her first appearance.

According to my knowledge, she is his pupil only since October last, and made her first appearance as my pupil on January 27, 1897, at my recital at Steinway Hall; again at my concert in May 24, 1897, at Chickering Hall; at my studio in Gramercy Park, on January 27, 1898; and last May 23, 1898, in Chickering Hall. According to the above, she has studied with me as many years as she has with Mr. Max Decsi months.

Will leave it to the readers of this paper who has the right to call himself the teacher of Miss Marie Patz.

M. I. SCHERHEY.

Poor Kraus!—Philip Hale says that "Kraus is a familiar type of a German tenor who is born with a strong heroic voice, and, enjoying rude health, disdains to learn the art of singing. If he had studied he might have made an enduring name."

Ellis Opera in Chicago.—Monday, February 13, is the date fixed for the Ellis grand opera season, at the Auditorium, Chicago. The repertoire for the first week is as follows: Monday, "La Bohème"; Tuesday, "Tannhäuser"; Wednesday, "Carmen"; Thursday, "Lohengrin"; Friday, "I Pagliacci" and "Cavalleria Rusticana"; Saturday matinée, "Faust."

Boston Choral Concert.—A chorus of two hundred voices will sing Cherubini's "Coronation Mass," the first part of "Moses in Egypt," and the "Hallelujah" chorus from Beethoven's "Mount of Olives," under the direction of Signor Augusto Rotoli at the Boston Theatre Sunday night, February 12. The chorus and soloists will be assisted by the fifty players from the Boston Symphony Orchestra.

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Fall, 1898, Adelina Patti Tour.

**IN AMERICA - DECEMBER, 1898.
MAY, 1899.**

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The Henry Wolfsohn Musical Bureau,
NEW YORK.



DEAR MUSICAL AMERICA:

I notice that the critics on some of the daily papers are beginning to fall foul of Jean de Reszke. A couple of weeks ago certain of them began to intimate, though in very guarded terms, that M. de Reszke was "preserving" his voice; that he seemed somewhat listless at times; that only at certain moments was he at his best.

This little cloud, which began to overshadow the usual chorus of unstinted praise, is growing daily, and you will find in the "World," the "Commercial Advertiser" and other papers some pretty strong strictures on M. Jean's performances, especially as Siegfried in the *Götterdämmerung*. The critic of the "World" seems especially bitter.

M. Jean stoutly denies the charges, and says that the critics do not understand his conception of the character.

It is not alone the critics, however, who have made remarks reflecting on M. Jean. One hears such talk in the foyer and in the boxes.

If the great tenor is not as fresh as he was at the beginning of the season, is it any wonder, especially with the weather we have had? Jean de Reszke is no longer a young man, and he has been singing constantly since his arrival.

If he shows some signs of fatigue, I should not be astonished, seeing that Emma Eames and some of the others, at times, plainly show the tremendous strain they have been under during these last weeks of almost continuous Wagner performances.

Apropos of Jean de Reszke, my Paris correspondent writes me that he does not think there is the least chance that the new opera house, which was to be built in time for the French Exhibition, and in which M. de Reszke, the Duchesse d'Uzes and other notabilities were said to be interested, will be ready.

He says that in Paris the project is not regarded seriously, and is looked upon rather as a very clever *reclame* for M. Jean.

The site on the Place Vendôme, said to have been selected, is even more valuable than that on which the Vanderbilt palaces are built, and one might as well expect some entrepreneur to build on that select part of Fifth avenue as on the Place Vendôme.

Furthermore, there are no signs of ground being broken, and as they do not build as quickly in Paris as they do here, there is no possibility of getting such an immense enterprise into shape by May of next year.

Furthermore, my correspondent says, M. de Reszke stands so much better in New York and London than he does in Paris, that he scarcely thinks he will, for the present, at least, give up his seasons in these two cities, where he is so great a favorite, for an enterprise in Paris, which will involve so much.

M. de Reszke, he thinks, will sing in Paris in 1900, and under the management of Grau; but it will be at the Théâtre des Nations, which Sarah Bernhardt has leased, though in Grau's name, and not in her own, so as to be protected from her numerous creditors.

Not alone the "Gil Blas," but other French papers, have treated the new opera house project with amiable sarcasm.

One paper prints the story from the N. Y. "Herald," where it first appeared, and adds but one word of comment—"Diable."

Those who go to hear the opera have no idea of the amount of intrigue, excitement, comedy and tragedy that goes on behind the scenes among the artists, and especially among their friends and followers.

If one tenor is praised in the press and another slighted or damned, a rush is made at Grau, who, poor fellow, is held responsible for everything from the miscarriage of a singer's wash to "a bad notice."

I remember the charges and counter-charges brought when Van Dyck was "roasted" in the "Herald" and other papers after his debut in "Tannhäuser."

Steinberg was then writing for the "Herald," and his ears must have tingled at what was said about him.

I hear Steinberg is "off" the paper, and that a Mr. Corbett and a young man, a son-in-law of Editor White, are now writing the opera "notices." They read like it.

Except in the Van Dyck matter, I always found Steinberg very fair, and while his articles showed no great erudition or musical knowledge, and at times were "sloppy" with vulgarity, still he gauged the verdict of the audience pretty accurately and always conscientiously wrote his criticism, after or during the performance, which is more than Krehbiel, of the "Tribune," does, who generally prepares his effusions in his laboratory at home, before he comes to the opera.

You remember that Monday night of last week Lucia was announced, with Sembrich. Then Faust was substituted, on the ground that Mme. Sembrich had caught cold during her recent concert tour in Canada.

Friends of the other prime-donne say that so few tickets had been sold that Sembrich was told to keep quiet at the Savoy.

Maybe the story is true. Perhaps the public does not want Sembrich in Lucia, perhaps they do not want Lucia. Who can tell?

Sembrich has certainly made a hit this season. Some of her success is due to a very clever press agent, who has worked for her with great astuteness. He has gotten her lithographs into every drug store, hotel and café in the town.

She certainly is the best advertised of all Grau's prime-donne.

Grau will make a good deal of money this season, and I am very glad of it. He is a tireless worker, and deserves his success. He has a salary as Director of the opera, but this relates only to the regular opera nights. All the extra nights, Saturday nights, Sunday concerts, are his own venture, just as the Wagner Cycle was his own undertaking, as well as the performances given in Brooklyn, Philadelphia and other cities. So far these have all been very successful, so that it looks as if he would make something to offset his losses under the old Abbey régime.

Has dear Pol Plançon a press agent, or is the story true that he has made a lot of money by the recent rise in the stock market?

I hope it is true.

Singers, as a rule, are very poor business men, and generally sink in bad investments all the money they make.

Then they all have an army of parasites, hangers-on and poor relations, who eat up their substance and desert them the moment there is "no more."

Most of the great artists have died in comparative poverty. Very few, indeed, have saved much.

Their last years are generally passed in giving singing lessons.

Reggie de Koven, who wrote the music for the "Three Dragoons," just produced at the Broadway Theatre, has turned on his brother critics, for he is the musical critic of the "Journal."

His brother critics, except one or two, either abused poor Reggie or sarcastically dismissed him in a few contemptuous lines.

However, Reggie got even in good shape last Sunday, and managed to lay out our friend, Krehbiel of the "Tribune," as flat as a planked shad.

Poor Krehbiel! He is having a hard time of it all round. It used to be understood that he formed a trio, with Finck, of the "Post," and Henderson, of the "Times;" but I hear that they all cordially detest one another—a kind of three-cornered detestation.

Henderson is, by long odds, the most capable of the lot.

Then comes Finck. Both these men have some real knowledge of music, which is more than can be said of Krehbiel.

By the bye, there is a rumor that the editors of the "Post" contemplate a change, and that this will be Mr. Finck's last season as musical critic of that paper.

Xaver Scharwenka's household goods are advertised to be sold at auction. There is no end of valuable furniture and bric-a-brac, for his wife, the Baroness Zenaide, is a woman of fine taste.

Scharwenka, pianist, composer, musician and bon viveur, was one of those whole-souled but thriftless fellows, who never could make both ends meet, whether his income was a million or ten thousand dollars a year.

I have heard that his wife's father is very wealthy, but refused to put up more money unless the daughter came to Berlin to live. That was one of the main reasons why Xaver gave up his position in this country.

What an inimitable raconteur he was! How he did enjoy a good joke and a good dinner!

I am glad to see the daily papers are beginning to expose the scamps who get up "charitable concerts" in order to fill their own pockets, while the "charity" gets a pittance.

There are cases where several thousand dollars are raised in this way, which all goes to the promoter for "expenses," except a beggarly few hundreds, which go to the "institution."

Distinguished artists are often inveigled into these schemes.

There is one man in New York who lives handsomely on these "charity concerts," and I regret to say that among his "agents" are some "society ladies," who would be sent to Coventry for ever, if their names ever became known.

There are women "in society" whose craze for dress, for money to pay poker losses, and other extravagances, is so great that they will stoop to almost anything.

Some day some one will draw the curtain aside and disclose the truth, and then won't there be a sensation!

A poor old musician was found starving in a back yard the other day, and all the sentimental reporters got in their finest work.

Given a cold night, snow on the ground, an old man, a fiddle, two policemen and an ambulance, and it is simply wonderful what your \$15-to-\$18-a-week New York reporter will make out of it.

This kind of work is better anyway than "faking" up columns on the latest murder. JOHN C. FREUND.

De Koven Musicale.—At the latest Sunday afternoon De Koven musicale, No. 83 Irving place, New York, the soloists were Frau Schumann-Heink, M. Albers and Mme. Benzing.



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"But, my dear man, that's what we are paid for. We have the reputation of receiving the highest salaries of any choir folk in this city; and unless our clothing bespoke prosperity, and our performance technical ability, the good people who pay us our tithes would very soon consider us as a merely common choir, and would the next Sunday hie them to St. Mammon's, where it is reputed the organist gets \$5,000 a year."

"Is it, then, impossible for choir folk to be consistent in their work, to have sacred music that is fit for the pretense of worship?"

"Yes, it is."

"No, it is not impossible. Brother 'So and So' is the musical sponsor at such and such a church, and whenever my duties allow I go there for a taste of what I know to be something real. Why not do the same work here? Well, he has been for years associated with a preacher, who is, what is far more a man of æsthetic sensibilities. They are, indeed, few and far between, and this one has held back the 'music committees' of the church, for that time, from interfering with the growth of a fine body of fresh young voices, until their minds have been filled with a love for the æsthetic possibilities of a church service. Here, on the other hand, a flamboyant preacher caters to pews paid for by men who have made their money no one asks how; and who, with their wives, daughters and sons, require that every cent shall show."

"Can you expect good taste in the choir loft when the pew is notable for its lack of it? And is sensational preaching conducive to dignity and earnestness in the mortals behind it. And do you think I'm going in for a campaign of education that means slavery and abuse, when my living is so sure under the present circumstances? Not I."

Look on this and a few succeeding pictures, brother organists and sister singers, and then let us get our heads together to see if we cannot bring the laymen with us into a union that shall make for sincerity and truth in the highest of the applications of musical art.

The choir lofts of the majority of our churches are occupied by charlatans, whose sole object in their work is money—people who profane the precincts they sneeringly term sacred. Those who will get up, in a convention of musicians, and rave about the dignity of their calling; then go home and concoct an anthem that has the rhythm of dance music, or prepare for next Sunday morning's Prelude the Overture to "Zampa."

Those who will call on a brother organist or sister soprano to learn if their tenure of office is secure, and will, if the report be dubious, post off to present, to the powers that be, their claim of superiority over the present incumbent.

Those, too, who will claim to see beauties untold in a "gospel" hymn-tune, that they know do not exist, because, forsooth, the richest man in the parish loves that tune.

With some of these various types I purpose dealing, for MUSICAL AMERICA has entered on a campaign of candor, and has relegated "the puff" to its proper sphere, i. e., papers that represent value received—papers that are read by the profession in the perfect confidence of finding something good of the advertisers, and rarely anything but the reverse of those who dare refuse to pay up.

The choir world, perhaps more than any other, suffers from the current form of imposition; and, if we can only find the men, who, while protesting most loudly against it, are paying the most of it, we shall not have worked in vain.

Real organists and choir masters there are, be it said, who aim to serve God and their fellow-men in sincerity and truth. Let them appear and be counted.

VOX ORGANI.



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- 4.—Commander's Cross of the Turkish Medjidie.
- 5.—Knight Cross of the Austrian Order Francis Joseph.
- 6.—Great Bulgarian Medal for Art and Science.
- 7.—Great Golden Medal of King Louis of Bavaria.

Where They Are.—Signor Cremonini is singing this winter in Cairo. Signor de Marchi, who was the leading tenor here with Col. Mapleson on his last tour, sang Walther in the Italian "Die Meistersinger" at La Scala. Tamagno's daughter was married to a merchant of Milan the other day, and her father sang at her wedding.

Hoffman's Reward.—Josef Hofmann is not playing this winter. He resides in Berlin, where he spends most of his time at composing and practising. It is said that of the large sums earned by young Hofmann, he receives but 1 per cent., his father taking the rest, with the exception of 10 per cent., paid to the managers. If this be true, Hofmann is a boy-pianist in more senses of the word than one.

Oldest Opera Singer.—Anton Lutz, the oldest opera singer in Germany, died the other day at Weimar. He was a member of the chorus at the opera there, and was active until a few days before his death. He was born in Vienna, and went to Weimar forty-five years ago as tenor buffo. He was eighty-three years old at the time of his death, and was made the subject of a special celebration after he had been a member of the company for forty years.

Perosi's Success Continues.—Perosi and his oratorios are the absorbing musical topics in Italy to-day. One of his works is soon to be given in Dresden, and it is said that twenty-five other German cities have applied for the rights to sing the oratorios. "The Resurrection of Christ," which was the latest, was given at Rome with a success equal to that of the preceding works.

Jerome Hopkins' Will.—Surrogate King, of Paterson, N. J., has received for probate the odd will of the late eccentric composer and pianist, Charles Jerome Hopkins. His estate is bequeathed to William Cyrian Hopkins, of Toledo, O., and his cantatas and operettas to Mrs. B. F. Pierce and Miss Amy Fay. "I direct," concludes the will, "that my body shall be cremated or interred, whichever is cheapest. If interred, in a winding sheet only, without coffin, on my own property, at the bottom of the hill, the spot to be smoothed over and left unmarked."

This was written in 1891 and duly witnessed.

L. H. MUDGETT,
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THE WEEK'S OPERA.

"TRISTAN AND ISOLDE."

On Wednesday of last week "Tristan and Isolde" was produced at the Metropolitan Opera House, with the same brilliant cast that sang the opera at the memorable matinée performance some weeks ago.

Jean de Reszke was Tristan; Frau Lehmann, Isolde; Meynheer Van Rooy, Kurwenal; Mme. Brema, Brangäne; and Edouard de Reszke, King Marke.

No higher praise can be accorded the production than to say that all the artists sang as well as they did at the famous matinée. To sing better were impossible.

This was the third presentation of "Tristan and Isolde," yet the attendance was unusually large. Herr Schalk conducted.

"DIE GÖTTERDÄMMERUNG."

Although Frau Lilli Lehmann was too ill to appear in "Die Götterdämmerung" on Friday evening, and her place was filled at very short notice by Mme. Brema, a splendid performance of Wagner's epic opera was given.

The balance of the cast was the same as at the cycle performance two weeks ago: Jean de Reszke, as Siegfried; Frau Schumann-Heink, Waltraute; Mme. Saville, Gutrune; and Edouard de Reszke, Hagen.

Mme. Brema was a very acceptable substitute for Frau Lehmann, her impersonation of Brünnhilde being strongly defined, and rarely sympathetic, both vocally and dramatically.

Jean de Reszke was convincing and interesting, even in the scenes which were sharply criticised when he sang Siegfried last time.

In every other respect, the performance was materially the same as that given during the "Ring" performances.

The Rhine really overflowed on Friday, and did not, as previously, look like a carpet being ripped up.

The attendance was gratifyingly large, and the enthusiasm pronounced.

"DIE WALKÜRE."

The visitors at the Metropolitan Opera House, as well as the readers of this column, are thoroughly familiar with Mr. Grau's presentation of "Die Walküre." Last Saturday afternoon's performance calls for special mention only as far as the work of Mme. Brema and M. Van Dyck is concerned.

Mme. Brema had done Brünnhilde in "Die Götterdämmerung" the evening before, and at next day's performance she undertook the same rôle, singing it with amazing enthusiasm and energy. Her acting is worthy of careful study by the other Brünnhildes in the company.

M. Van Dyck's Siegmund is a most picturesque and sympathetic conception. In this rôle, as in many others which M. Van Dyck portrays so masterfully, New York has never known his superior.

"CARMEN."

The only novel feature about the production of "Carmen," on Saturday evening, was Miss Suzanne Adams' appearance as Micaela. She sang the sweet music of the rôle with infinite simplicity and pathos, and it is quite safe to assume that had not the dramatic exigencies of the play demanded Don José's infatuation for Carmen, he would have preferred the demure and pretty Micaela. Mme. De Lussan, in the title rôle, has taught us no longer to consider Calvé's absence an irreconcilable loss—than which there can be no higher praise.

"DAS RHEINGOLD."

The second cycle of "Der Ring des Nibelungen" began

on Tuesday afternoon, with a splendid performance of "Das Rheingold," before a large audience.

Of the men, M. Van Dyck was far and away the most interesting figure; his Loge again being invested with marvelous meaning and extraordinary dramatic force. Meynheer Van Rooy, in his sympathetic impersonation of Wotan, and Mr. Bispham, as the vindictive Alberich, also did much to arouse the enthusiasm of the audience, who accorded all the singers curtain calls after the conclusion of the single long act. Also the rest of the cycle performances will take place on afternoons.

"LOHENGRIN."

Wednesday night's performance of "Lohengrin" brought an important change in the familiar cast at almost the last moment, M. Van Dyck substituting M. Jean de Reszke in the title rôle.

This was in itself a notable achievement, for M. Van Dyck had sung the taxing rôle of Loge on the previous afternoon in "Das Rheingold," and was cast for Siegmund in "Die Walküre" on Thursday. Those critics who prated early in the season about M. Van Dyck's lack of vocal power had a bitter pill to swallow.

In Lohengrin the eminent artist brings to bear the same marked intelligence and musical insight that distinguish all his other impersonations. M. Van Dyck's singing was as finished as his acting. It is marvelous with what skill he manages the transition from the declamatory style of Loge to the lyrical fluency of Lohengrin.

PHILHARMONIC CONCERTS.

The fifth public rehearsal and concert of the New York Philharmonic Society, under the direction of Emil Paur, took place at Carnegie Hall, on the afternoon of February 3, and evening of February 4.

At both concerts the orchestra played Brahms' first symphony and Wagner's "Tannhäuser" overture, in a manner that denoted careful preparation. Mr. Paur's conducting was characteristic and vital.

A "Divertimento," by Mozart, for violins, violas, basses and two horns might just as well have been allowed to remain in the obscurity which it deserves.

A cold prevented Sauer from playing the Chopin E minor concerto, so Miss Adele Aus der Ohe took his place at both concerts, with the Schumann concerto for piano. The beautiful work was given a broad, dignified reading, tempered with abundant poetic charm. Miss Aus der Ohe's style has grown more varied, and there is a welcome absence of that exaggerated masculinity which formerly robbed her playing of much grace and sprightliness.

HAARLEM PHILHARMONIC.

The Haarlem Philharmonic Society, New York, gave its second concert of this season, at the Waldorf-Astoria, on Friday evening, before an exceptionally large and enthusiastic audience.

The programme was decidedly ambitious, consisting of Brahms' E minor symphony, Liszt's "Les Preludes," and the third movement from Tchaikowsky's "Symphonie Pathétique."

However, the talented band had not overrated its own ability, and under the skillful leadership of Mr. Henry Thomas Fleck, these earnest ladies gave a performance that might well have been envied by some much larger and older orchestral organizations. Their attack was precise, their shading artistic, and their volume of tone surprising.

Mrs. Katherine Fisk sang Gluck's "Divinité du Styx" with charm and finish. She has an unusually uniform contralto voice, of richest quality. Mrs. Fisk displayed her versatility later in old Italian, English and Irish songs, delightfully given.

M.

SUNDAY NIGHT CONCERT.

Mme. Nordica, Herr Dippel, Mme. Saville and Mr. Bispham were the soloists at the latest Metropolitan Opera House Sunday night concert. The most popular number on the programme proved to be the final trio from "Faust," sung so beautifully by Mme. Nordica, Herr Dippel and Mr. Bispham that it had to be repeated.

A most unexpected pleasure was the appearance of Mr. Walter Damrosch, who accompanied his setting of Kipling's "Danny Deever," splendidly done by Mr. Bispham. Both the audience and orchestra accorded Mr. Damrosch a warm ovation, which went far to prove that the New York public is neither fickle nor forgetful.

De Treville for Grau.—A suggestion has been made which has been received with great favor. It is for Mr. Grau to borrow Miss Yvonne de Treville from the Castle Square Opera Company and give her a Metropolitan opening. It is dollars to doughnuts that the sweet little American prima donna would make a favorable showing, even in such distinguished company.

VAN ROOY RECITAL.

That was a real song-recital at Mendelssohn Hall last Monday afternoon.

What a whole-souled, intense, uncompromising artist is this big, blonde Anton Van Rooy, utterly without strut and pose, and modest almost to the point of diffidence!

The programme proved the man. Schumann's "Dichterliebe," a cycle of sixteen songs; Bach's "Komm, süßer Tod," and Beethoven's "Die Ehre Gottes aus der Natur," both with organ accompaniment; and five serious Schubert numbers constitute a complete test of a singer's vocal and intellectual attainments.

The same broad humanity that underlies Van Rooy's sympathetic conception of Wotan, in Wagner's "Ring des Nibelungen," distinguishes his interpretation of the simplest songs. He always seeks the intention, the mood, and knows how to present the composer's and poet's purpose to the listener with unfailing directness and conviction.

And, then, Van Rooy has a glorious voice, a voice capable of almost infinite modulation and shading. He is nominally a basso; but, with wonderful art, he produces "effects" that a tenor might envy.

There was a world of significance in Schumann's "Ich grolle nicht," and "Ich hab'im Traum geweinet." Never has a singer brought the composer and hearers into closer contact than did Van Rooy in those two lyrics.

The Beethoven song showed the great artist at his grandest. The climax was magnificently done, his robust voice ringing out with such volume and resonance that the enthusiasm of the audience knew no bounds, and vented itself in applause and "bravos" even before the end of the number.

That one moment was as impressive as the second act in "Die Walküre," where Van Rooy shakes the rafters of the Metropolitan Opera House with his singing of the word "Götternoth."

The most significant tribute to his art, and to his personal popularity, was the warm applause of his colleagues, Mme. Nordica, Herr Mühlmann, Mme. Brema and Herr Dippel, who were among the most attentive listeners.

Mr. Hermann Hans Wetzler played the accompaniments to the songs, and two fugues for organ, by Bach and Liszt. I liked Mr. Wetzler better in the solos, his accompaniments being too uniform and colorless. The D minor Toccata and fugue by Bach was given a grandiose performance, both as regards interpretation and execution. The Liszt work demonstrated unquestionably that Mr. Wetzler is one of our masters of the organ. Polyphony has no terrors for him.

LEONARD LIEBLING.

MANUSCRIPT CONCERT.

The monthly gatherings of the Manuscript Society, of New York, at the Hotel Manhattan, seem to be growing constantly in favor, for at the last concert (February 2) the attendance was so large that it overflowed into the parlors and smoking-rooms.

Great good nature and indulgence always mark these sociable meetings, the programmes being altered and curtailed with impunity, and all composers and performers being received with equal enthusiasm and applause.

The music began with an interesting trio by Edmund Severn, finely played by the composer, his wife and Mr. Arthur Severn. The second movement, Brahmsian in character, was one of the best bits of the evening.

Mr. W. Theo. Van Yorx sang a tender "Berceuse," by Wm. Edward Mulligan, with refined taste and sentiment; Mr. B. H. A. Hofmann played two violin pieces ("Ballade" and "Berceuse") by that sterling composer, Homer N. Bartlett; and John Francis Gilder played some of his piano poems, with clean, crisp technic, and plenty of swing.

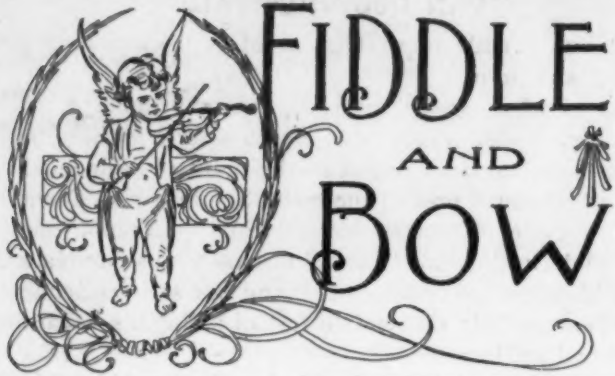
Mr. Ernst George, who sang two musicianly songs by Reinhold L. Herman, won especial recognition. He has an exceptionally smooth and sympathetic bass voice, which he uses with the moderation and skill of an authoritative artist.

Others who made a very favorable impression were Mr. Hobart Smock, in two characteristic songs by J. Remington Fairlamb, and Miss Adèle Lewing, in four piano pieces of her own, that are interesting and individual.

This notice would be incomplete without mention of the excellent tone of the punch and the harmonious blend of the sandwiches.

L.

Kansas City Orchestra.—Carl Busch, the well-known Kansas City composer and conductor, has organized a Philharmonic orchestra, which has been doing some splendid work this season. The sixth concert of a series of twelve was given on January 23, with much artistic success, but unsatisfactory pecuniary results. Mr. Busch said: "Unless we take in more money at the door during the last half of the season than we did during the first, I shall come out several hundred dollars behind."



The country seems to be flooded with prodigies. From San Francisco to Portland, Me., the youth of this great and free Republic seem to have clutched at the idea that fiddling, more than any other accomplishment, will insure their future happiness. Swaddling clothes are scarce forgotten when a miniature fiddle is tucked under the chin, and four feeble little baby-fingers try to solve the mysteries of the finger-board. Mrs. Winslow's soothing syrup has, at last, a dangerous rival. When babies cry for fiddle strings, 'tis about time that enterprising fiddle dealers concocted a new syrup to meet the needs and demands of the coming generation.

* * *

One day, several years ago, I was strolling along Wabash avenue, Chicago, when suddenly I seemed to see a million infant Paganinis. I rubbed my eyes, and rubbed again; but there were the countless fiddle-cases, carried sedately, tossed about, or utilized as weapons of vengeance for some real or imaginary wrong. It was the longest procession of fiddlers I had ever seen. Not exactly a million. But the street swarmed with them, and it was utterly impossible to form even a vague idea of their number.



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When I found that their goal was the Auditorium, I made inquiries. And this was the story unfolded to me.

A very clever gentleman, not necessarily musical, conceived the idea that a fortune could be made by giving fiddle instruction in accordance with original and wholly unconventional methods. As I have said, the gentleman was not necessarily musical. Indeed, if the truth be said, his mind was stored with much useful and valuable knowledge, but of music he knew absolutely nothing—in itself, a condition of affairs most favorable to the accomplishment of his project.

Well, this enterprising gentleman advertised absolutely free instruction, and invited the universe to quench their musical thirst at his fountain. Thousands of loving mothers made the sudden discovery that their children were blessed by the gods. A violin "method" whose worth, commercially, was about ten cents, was bought from this very clever gentleman at the reduced price of one dollar; and he also supplied his myriad applicants with fiddle "outfits"—including a most liberal quantity of rosin—for a sum of money not exceeding ten times their actual value.

The story, though long, admits of abbreviation without eliminating its most important features. A large drill-hall was engaged, where eight hundred or a thousand aspirants to glory could apply the bow without violating any police regulations. When all the little rascals were assembled, the master would gravely survey his colossal class, give a few general directions as to the advisability of holding the fiddle with the left hand, and bowing with the right, announce the composition to be played (his repertoire consisted chiefly of Yankee Doodle), count one, two, three—go! and—

Well, I cannot truthfully speak of the results, never having been present at one of these gigantic ensemble lessons. But I had it on good authority that the concussion was both terrific and satisfactory to all concerned. At the end of the season, each pupil easily disposed of five tickets for "the grand concert," a thousand homes were made brighter, and a very energetic gentleman, wearing a happy smile, and a new fur-lined overcoat, dined sumptuously at the Auditorium Hotel.

* * *

The New Orleans, La., "Times-Democrat" announces that Master Leo H. Levy, a bright boy now five and a half years old, performs wonderfully well on the violin, harmonica, accordion, blow-accordion, and has a perfect ear for music. All of which may be the very essence of truth. But it sets the very saddest chords vibrating in the bosoms of a one-sided fiddler to learn that down in Louisiana a violinist's education includes the study of the harmonica, to say nothing of the blow-accordion.

* * *

Kansas City always was an enterprising town. It is the proud possessor of a violinist who plays compositions

"from" H. Wieniawski, and recently played "a neat little piece, in which the accompaniment was carried by himself on the bass strings of his fiddle." GEORGE LEHMANN.



Elkhart can boast of having a first-class organization in C. G. Conn's Trumpet Notes Band, which is made up of the best talent that Mr. Conn's band instrument factory can procure. The director of this organization, Mr. Henry W. Geiss, has held this position for four years; and in that time he has, through his assiduous efforts, brought this band to where it is to-day. As a director, he has shown his ability in interpretation of the highest order of music and his excellent qualities in the organization of his artists. As a clarinetist, his execution is wonderfully brilliant and complete. The tone he produces on this difficult instrument is pronounced by all artists who have heard him as being peculiarly rich.

Ernest Neyer's orchestra of seventy pieces furnished the dance music for the German Charity Ball, which took place at the Metropolitan Opera House, New York.

Many leaders would have given a great deal to have secured the engagements of the Vanderbilt affairs, which recently took place in New York; but Veteran M. J. Lander was engaged for both. Mr. Lander will furnish the music at the race courses in Sheepshead Bay and Gravesend this coming summer, as heretofore.

T. P. Brooke and his excellent band continue to draw big houses at their Sunday afternoon concerts in Chicago. This organization will start on their regular tour early in the spring, visiting a number of the Western cities, and then direct through the South. They will finish their tour in time to play their regular summer engagement at Washington Park, Philadelphia, Pa.

The press of the different cities where Sousa's Band has played speak in the highest praise of Herbert L. Clarke's solo work on the cornet. The "Baltimore American" has this to say: "Mr. Herbert L. Clarke, cornetist, has as much lung capacity as any player who has ever performed in this city."

Emanuel Knoll's orchestra of eight pieces, at Delmonico's, in Forty-fourth street, New York, receives much notice from the guests of that fashionable resort.

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From time to time the columns of our leading American musical papers are given up to discussions of the respective merits of native and European piano teachers.

Try as I will, I cannot believe that most of these disputants are sincere.

Some of them regard the matter as a splendid opportunity for free advertising; others, whose commercial instincts have not yet been fully developed by our fertile American atmosphere, are glad of the chance to let the national eagle scream; and a few—very few—believe what they advocate.

What is accomplished by all this frantic blowing of gazoos and tin trumpets?

Nothing!

Our young pianists steadily refuse to condemn what they have not tried, and the annual emigration to Europe, for advanced instruction, continues as before.

And is it not logical? Who are our "American" teachers? Have they not all had their instruction abroad?

Why expect students to buy at second hand what they can get—direct, for less money?

There is another phase of the question which is always forgotten in these discussions.

The desire to study abroad is not always an expression of dissatisfaction with our own teachers. The younger generation seek in Europe exactly what their forbears sought. They wish general culture, catholicity of taste, knowledge of another tongue and literature than their own, and study of different manners, customs, things.

We Americans are so dreadfully provincial! We imagine that what is American is faultless.

We forget that our education, our culture, our intellectual development—all came from Europe.

We are a great nation, no doubt; we will be even greater; but we are by no means ripe for a universal, encompassing art-life. There is still too much of the backwoods element in our tastes, our literature, our language.

We are passing through a crucial period; but with the conceit and recklessness characteristic of our nation, we regard ourselves as out of the oven, moulded, and of perfect form. We are not musically independent of Europe, in spite of the isolated appearances here of great artists; in spite of people's singing classes, musical festivals, fashionable conversaziones, church concerts, glee clubs, college banjo and mandolin orchestras, and the ubiquitous male quartet—colored and otherwise.

American teachers should not try to prevent this emigration of students. By importing into our country the correct art-spirit, we most effectively remove ignorance of, and prejudice against, good music. We create a demand for superior concerts, artists and teachers. We raise the prices, and help educate the masses.

European teachers are no worse, ethically, than ours. A teacher must teach in order to live. He cannot afford to tell pupils that they would be better cobblers than pianists. Besides, if he did not take their money, American teachers would; so wherein lies the crime? Of course, this is a point for political economists; but I am not arguing the subject from that standpoint.

What are the inducements for an American to study in his own country? Where are our great teachers who have produced notable pianists?

It will not help your case to name some few talented

players, who appear intermittently with encouraging local success.

I know of but one superior American pianist now before the public, who has not studied abroad—and that pianist is the pupil of a foreigner, who was in turn a pupil of Liszt.

And who can say that this same pianist would not play better after a few seasons spent with Leschetizky or Jedliczka, or D'Albert?

What signifies a list of three or four successful players, pupils of Americans?

One must remember that there are thousands of teachers in this country, and nearly seventy-five millions of people.

A goodly proportion, truly, these three or four!

I hope I shall not be accused of a lack of patriotism. I do not think that the man who buries his head in the sand, like the ostrich, and refuses to see what is going on about him, is always the best citizen.

LEONARD LIEBLING.

PIANO AND FORTE.

Miss Jeanette Durno, the well-known Chicago pianist, was recently paid a great compliment by being chosen as Burmester's partner in a series of concerts given in Milwaukee, Jan. 30; St. Paul, Jan. 31, and Ann Arbor, Feb. 3. This is the best way for American pianists to get a hearing nowadays—as adjuncts of the great European artists.

W. C. E. Seeboeck has spent about a year in Frankfurt-on-the-Main, Germany, preparing an extensive repertoire, which he will play here next season. In a communication to this office, he writes: "I have found it necessary to come away from the States, give up all teaching and retire to this city, in order to be able to give my entire time and strength to my work." The drudgery of teaching has unmade many a promising pianist. If they could, others would be only too glad to follow lucky Mr. Seeboeck's example.

Miss Amy Fay was invited to the White House recently, quite *en famille*, by Mrs. McKinley. Miss Fay played for about three-quarters of an hour on the grand piano in the Blue Room, where Mrs. McKinley and the young ladies of the Presidential household, Miss Mabel McKinley, Miss Barbour, Miss Hartner and Miss Shields, were assembled. She was rewarded for the efforts by two songs from Miss Mabel McKinley, and by a violin solo played by Miss Hartner. On taking her leave, Miss Fay was presented with a beautiful bouquet of white roses and orchids by Mrs. McKinley.

Mme. Carreño has been telling a Cincinnati reporter some capital stories of the gruff old boor, Brahms. "I made my piano concertos so hard that I thought women would leave them alone," said Brahms to Mme. Carreño one day, "and now I find that they are all playing them."

"But I am a woman," remarked Carreño.

"Nonsense," said Brahms, "you are a piano spicler, not a spiclerin."

Siloti gave up his visit to the United States this year on account of a death in his family. He will conduct Tschaiakowsky's sixth symphony and play Tschaiakowsky's

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first piano concerto at a memorial concert in honor of the composer at St. Petersburg in March.

Miss Marie Mildred Marsh, of Cincinnati, who studied some years with Prof. Klindworth, in Berlin, will make her debut in her native city on March 22, with the assistance of Chevalier Pier A. Tirindelli, violinist.

Becker Musicales.—Gustav L. Becker's interesting and instructive lecture-musicales are taking place regularly at his New York studio. Last week the subject was "Content, Discontent, and Resignation," illustrated by Mr. Becker at the piano, and supplemented by an excellent programme, in which his pupils participated. Other numbers were furnished by Miss Mary Gordon Thunder, Soprano, and Mr. Patrick Motley, basso. The usual informal reception followed the music.

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THE BOOK OF REVELATIONS.

Chapter III.—Getting Ready For the Fray.

While preparing for the publication of the first issue of MUSICAL AMERICA, I was constantly informed by my representatives, who were soliciting advertisements and subscriptions for the new venture, that extraordinary efforts were being made by the editor of a certain notorious sheet and his satellites to intimidate those who had signed contracts for the new paper, in order to induce them to break them.

Although I knew the desperate character of my opponents, I was disposed to consider these stories as very much exaggerated, until I was called upon by a lady, a well-known professional, who begged me to cancel the contract she had signed with my representative, Mr. H. S. Bell.

Pressed for a reason, she broke down and admitted that she had been threatened with the publication of a scandal seriously affecting her character, if her advertisement appeared in MUSICAL AMERICA.

From that time on I had abundant evidence brought to me that a regular system of terrorism was being pursued among the profession to prevent them from patronizing the new paper.

Ovide Musin, the well-known violinist, begged me not to take it ill of him that he could not advertise in my paper, as his wife (formerly known as Miss Tanner, a singer) had signed a contract not to advertise in the new paper, and that if that contract were broken, he might be exposed to very serious injury.

He, however, assured me (with both hands in mine) that his sympathies were entirely with me, and that he would do all in his power to aid me.

Mr. Hegner, a 'cellist, and other musicians who called on me, made similar statements.

Before the first issue of the new paper appeared, I discovered that certain swindlers were out among the profession, collecting subscriptions and advertising at most ridiculous rates. In some instances they obtained money.

A number of complaints reached me, so that I advertised in the daily papers a reward for the apprehension of these rascals, who subsequently operated in a similar way in Chicago. I discovered that these men were "hirelings" sent out as part of a deliberate plan. I mention these facts to show the condition of affairs in the musical world before even I had started.

But it was not till some weeks later that I felt the full force of "organized blackmail," as it has existed for years in the musical press and profession—as it exists to this day.

* * *

The first issue of MUSICAL AMERICA was received with a chorus of approval all over the country, especially by the press. In New York the daily press was silent, except the "Tribune," in which Mr. H. E. Krehbiel printed a slur of the new enterprise.

If you will go back some years, you will find Mr. Krehbiel's name as of the editorial staff of the "Musical Courier," his connection with the "Tribune" being conspicuously displayed. With his name you will also find that of Mr. Finck, of the "Evening Post."

The first two issues of MUSICAL AMERICA had barely been published before I was visited by a number of musicians and singers, who brought me a mass of complaints, alleging the most dishonorable treatment at the hands of the editor of a certain musical sheet.

If but a small part of what they told me was true, the condition of things was pretty bad.

It was the pressure put upon me by these members of the profession, and not the attacks made upon me and my enterprise, which finally induced me to publish the series of articles on "Organized Blackmail," with the accompanying cartoons, which appeared in the earlier issues of this paper.

No sooner had the first articles appeared, than I received a communication from Mr. L. M. Ruben, the secretary of Mr. Grau, to the effect that a movement was in progress among the artists of the opera; a representative of Miss Lilian Blauvelt called on me with some very damaging documents, while Mr. Henry Wolfsohn sent for me and informed me that two artists of the highest distinction were prepared to go into court with documentary evidence to support my charges.

JOHN C. FREUND.

(To be continued in our next.)

AMERICAN MUSIC IN JAPAN.

Miss Alice Nielsen, who is at the head of "The Fortune-Teller" Company, recently gave some interesting reminiscences of her late trip through Japan. Speaking of the vogue of American music in Japanese homes, Miss Nielsen said:

"The women in the very highest circles of Japan are extremely fond of the piano; and this instrument, almost always of American make, is found in nearly every house. I was introduced at court, and entertained by the royal princesses, who sang, in their quaint way, many of our popular American ballads. On nearly every Japanese music rack I also found Japanese airs written according to English methods and arranged for the piano by George Schleiffarth, of Chicago. Mr. Schleiffarth, it seems, has made a study of Japanese music, and his translations of it are used in the public schools of Japan."

ARTISTIC PHOTOGRAPHS.

Most of the handsome pictures of the great artists published in MUSICAL AMERICA have been made from photographs taken by Aimé Dupont, of New York, who has gained an extraordinary reputation as a photographer during the last few years.

M. Dupont was formerly a leading photographer of Paris and Brussels.

His photographs are pronounced by the leading artists of the Grau Company to be the finest they have ever had taken.

New Violin Piece.—Mr. Henri Ern, who has lately been contributing some important new works to violin literature, last week played a "Scherzo," just finished, for violin and orchestra, at a musicale given by Miss Josephine Hartmann, in her New York home. This latest of his compositions compares favorably with Mr. Ern's very best previous works.

Hinrichs' Concert.—A very interesting concert was given at Association Hall, No. 5 West One Hundred and Twenty-fifth street, New York, on February 6, under the direction of Mr. Gustav Hinrichs, a musician of taste and distinction. Mr. Charles Rietzel played some 'cello solos; Dr. Ion A. Jackson, who was in splendid voice, sang two groups of songs with exceptional musical discernment; and Mrs. Beatrice Fine contributed several soprano solos with an aplomb and authority that stamped her as a singer of rare merit. She was duly rewarded by two encores—a circumstance that meant much, coming from a rather undemonstrative audience.

SAUER RECITAL.

On Thursday afternoon of last week, Emil Sauer gave his second pianoforte recital at Carnegie Hall, before an audience exceptional in numbers and in enthusiasm.

Mr. Sauer's refreshing disregard of concert-conventions is apparent not only in his playing, but also in the very programmes that he selects for performance.

His latest scheme was a delightful medley, including Brahms' F minor sonata, St. Saëns' "Pavanne," Sauer's "Galop," Liszt's "Liebestraum" and ninth rhapsody, Chopin's Allegro de Concert, Nocturne in G, op. 37, and Etude, G flat, on the black keys; Schubert's impromptu in B flat, and the scherzo from Mendelssohn's "Midsummer Night's Dream."

Sauer lost no time in winning his hearers, for the opening number, Brahms' poetical and lucid sonata, was given a reading as lovely as it was remarkable.

This sober, serious pianist, who weighed each phrase and period, and who contrasted his colors so smoothly and harmoniously, seemed hardly to be the same man that had gained a reputation for the veriest pianistic jugglery, for exquisite trifling with pretty figurations and dainty staccatos.

His playing of the second movement was a paragon of tonal purity and softest sentiment, that developed into a broad, strenuous climax near the end. New York will hear no more significant piano-playing than that for many a day.

Coming after Brahms' epic work, the Schubert impromptu seemed rather pale, but it was played with utmost simplicity and tenderness.

The Chopin study on black keys was so insistently applauded that Sauer dashed off the other G flat etude—the "Butterfly"—as an extra number. In genre pieces of this sort he is quite inimitable. The neglected Allegro de Concert aroused much enthusiasm, a circumstance due more to the playing than to the composition. Even that Chopin specialist, De Pachmann, who played the piece in Berlin, a year ago, could not reveal it in any light that would justify its permanent retention in the repertoire of our concert players.

St. Saëns' Pavanne pleased many listeners, and Mr. Sauer's own "Galop de Concert" earned him resounding applause. Again I was inclined to credit the performance rather than the work.

The Liszt "Liebestraum" was done much better than at the first recital. It sounded less explosive, and was decidedly more correct in the left hand. There seems no logical reason, however, why Mr. Sauer should change Liszt's very effective ending.

The ninth rhapsody was a tremendous technical achievement, ending in a perfect whirl of wonderful octaves, applause, excitement and cheers.

The audience remained and accorded Mr. Sauer numerous recalls and encores; but the memory that I carried away with me was his marvelous playing of that second movement in the Brahms sonata.

LEONARD LIEBLING.

ALVAREZ A SUCCESS.

BOSTON, Feb. 8, 1899.

A tremendous audience assembled at the Boston Theatre last night to witness the American debut of M. Albert Alvarez, the distinguished tenor of the Grand Opéra, Paris, in "Romeo and Juliette," given by the Ellis Opera Company. Alvarez scored a success so emphatic that it might justly be called a triumph. He has a remarkably sympathetic voice, of purest tenor quality, and of exceptional range. He phrases and enunciates with rare taste, and acts picturesquely and convincingly. Mme. Melba was superb as Juliette.

COSIMA WAGNER ILL.

Cosima Wagner, daughter of Liszt, former wife of Hans von Bülow, and widow of Richard Wagner, is dangerously ill of pneumonia at Vienna.

Late cable despatches to M. Van Dyck, of the Metropolitan Opera House, report that Frau Wagner is very much improved.

Cost of Foreign Study.—"After careful inquiry, I am satisfied that it would be ill-advised for any young man or young woman to go to Leschetizky, the famous piano-teacher of Vienna, for less than two years, and with less than a thousand dollars a year to spend," writes Cleveland Moffett in the January "Ladies' Home Journal."

Klein Concert.—The third faculty concert of the Scharwenka Conservatory of Music, New York, in Scottish Rite Hall, last Sunday, was devoted exclusively to works by Bruno Oscar Klein; namely, a suite for violon-cello, songs for soprano, five pianoforte solos, and a quintet for soprano, pianoforte, violin, violoncello and horn. All the compositions were received with enthusiasm.

CHEAPENING CHURCH MUSIC.

Professor H. W. Parker's vigorous overhauling of the hymnal now in use in the Protestant Episcopal Church, before the assembled ministers of Boston, was really a gust playing among dead bones. His satirical allusions to the tunes that have crept into that book, and to that portion of the musical service in the P. E. Church set apart for the congregation, were severe and well deserved, and have served to call attention all over the country to the decline of really staunch church music in the denomination which, next to the R. C. Church, has the best music.

If Professor Parker's attention had been extended beyond the Episcopal pale, into those two or three other denominations which foot up nearly twelve million of our church going community, his good-natured derision would have risen into something like horror.

Church music in the Evangelical Church has in forty years slipped its cable entirely, and it is curious to remark that this has been brought about by two opposing forces—evangelical tendencies in the church itself and secular estheticism outside of it. Half a century ago psalmody was a concrete part of worship. The old platoon choir of New England kept it up religiously, and built a kind of music which may be called Lowell-Masonry. It sang the old chorals and the best of the German hymns—more moss covered than the old oaken bucket—with their stately traditions preserved, and as the congregations knew most of them, the singing resolved itself into a dignified outpouring of praise and penitence.

If you go now into the churches of the largest and most devout of these denominations, you will find that the chorals have been displaced by ditty tunes, written in thirds, and meandering between a camp-meeting hallelujah and a jig. All the old hymns that were written in the minor mode have been put away in camphor, and the two or three old favorites that refuse to be banished, like "The Old Hundredth," are driven through in a chirrupy time as if they had been written on a bicycle.

Nothing marks the change in the religious spirit of the Church so much as this acceleration of the time in its music. The disappearance, or the modification of Calvinism, is shown in the disappearance of the solemn gloom and pompous majesty which pervaded many of those old hymns, and the funereal tempo at which they moved. One sees that the congregations and the choirs have not kept themselves unspotted from the impatience and haste of the secular world. It was just here that the door was left ajar for the Singing Pilgrims, the Sankeys, and the ditty makers generally, who seized upon any and every popular melody, and pushed it into the service of religion, with no other warrant than Luther's, that it was too good to let the devil keep it, and no other efficacy than its rhythm.

The most cursory examination of the popular hymnals will disclose the most unexpected fellows hidden away in them. I have myself picked out Stephen Foster, J. R. Thomas, Auber, Offenbach and Dan Bryant smuggled in with Wesley and Toplady and Watts. Moody and Sankey very soon demonstrated that a large and promiscuous assemblage could sing these ditties easily and earnestly when they could not or would not sing the older compositions. The result was quite natural. Ditty music became an evangelical adjunct.

I am not disposed to question the revival efficacy of it. There is something inspiring in the rhythmic utterance of a vast assemblage in unison, and there is something electrical when everybody takes a hand at the work. But as a question of music, this revolution has taken the great religious bodies far afield from the inspired compositions to which all the associations of the church in America cling, and it has robbed the Sanctuary of that dignity of worship which was once its chief characteristic.

Some years ago, somebody with a shrewd mind started what he called "Old Folks' Concerts." They were a revival of the best known hymns of our fathers, and the entertainments which furnished them swept over the country for years, simply by the force of association, and not by any impetus of high art. These concerts were an imitation of the old fashioned choirs which undertook to sing the legitimate songs of Zion with a fair balance of mixed voices and with reverential unction. It is not too much to say that there is not a volunteer choir in New York to-day that can restore those songs with the same balance of parts and the same apprehension of their lusty spirit.

On the other side, wherever the taste of the wealthier congregations has desired a better class of music, and has provided organist and quartette, it has failed to provide the money that will secure the highest order of music, and has too often left the character of it entirely to the indifference of a music committee, and the consequence is that between the two extremes of psalmody by the congregation and operose music by the choir, the service has degenerated into silence on one side and solos and personal exhibition of talent on the other.

It is in strange and admirable contrast to this departure in the Protestant Church from its own standards of sacred

music, that we contemplate the immovable adherence of the Roman Church to its most ancient standards of ecclesiastical music, and feel in the retention of the Gregorian chant, and the noblest as well as the oldest majesty of the Mass, those undying glories of sacred song which have come down the ages unimpaired and unhurried.

J. P. MOWBRAY.

LILLIAN BLAUVELT MARRIED.

Miss Lillian Blauvelt, the charming American soprano who has recently been winning laurels abroad, in Germany and Italy, was quietly married last week in Rome, to Mr. W. F. Pendleton, a broker of New York City.



LILLIAN BLAUVELT.

Miss Blauvelt is known on the stage as one of the handsomest and most talented of the young American prima donnas. She began her career as a violinist when she was only seven years old. Later on she studied vocal music at the National Conservatory, New York, and for a year was the solo soprano at Plymouth Church, in Brooklyn. She continued her studies in Paris for two years more, and then made her debut in opera at the Théâtre de la Monnaie, in Brussels, where she was very highly complimented by the Queen of Belgium. Returning to America she sang here for several seasons, appearing only in concerts.

About a year ago Miss Blauvelt went to Europe, where she studied for some time with Arthur Nikisch, the celebrated conductor of the Leipzig Gewandhaus orchestra. Early last summer she made her debut in concert in Leipzig, with the most flattering success. Since then she has appeared in London and in many other European cities, everywhere gaining unequivocal triumphs.

This is Miss Blauvelt's second matrimonial venture; her first, which ended in a divorce suit, having been with Mr. Royal Stone, a Brooklyn organist.

Music and Fashion.—One of the most fashionable musicals of the season was given last week at the mansion of Mrs. Henry F. Dimock, corner Fifty-sixth street and Madison avenue, New York. All those prominent in the most exclusive social circles of the metropolis were present. The artists who assisted were Miss Maud McCarthy, the Morgan String Quartet and Mr. Max Liebling.

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At the "Theater des Westens" (Berlin), the role of Rocco, in "Fidelio," was sung by Mr. Ernst George, who succeeded in presenting a truly classical interpretation of the role in costume, voice and acting. This intellectual artist has schooled his organ so consummately that he is equally at home in cantilene and recitative episodes, thereby proving his utility for opera, both grand and "comique," as well as for concert and oratorio. He is both versatile and conscientious.—Dr. August Reissmann.

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A DEFENDER OF THE FAITH.

The "German Times," an enterprising Berlin newspaper, printed in the English language, has taken me to task for disclosing a condition of musical affairs highly discreditable to Berlin's reputed institution—the Hochschule.

I have before me a letter from one Edward Francis, of Bridgeport, Conn., in which the writer asks Mr. Freund to publish the "German Times" article, thus giving all readers "both sides of the question." I wish to assure Mr. Francis that, while space does not permit the entire literal production of an article containing conclusions that are unsupported by either evidence or logic, I will very gladly publish the accusations which so brilliantly illuminate the article in question.

1. I am accused of "partial or whole ignorance of the truth."

2. I am accused of having "sharply, though not openly, assailed Joachim's intellect and character."

3. I am accused of leading my readers to believe that Joachim, "one of the brilliant artistic and intellectual lights of the nineteenth century, is on a mental par with 'Blind Tom.'"

Crime number one:

Every reader of my article who possesses ordinary intelligence will require no surgical operation to understand that, having gone to Berlin after six years' professional experience—which had been preceded by sufficient training to enable me to play Joachim's Hungarian concerto at the Gewandhaus; having given my subject close and thorough examination; discussed every phase of it with well-known artists of Berlin experience, and made careful note of every peculiar feature bearing on the subject of my eighteen months' investigations; having done this, and much more than is necessary for me to divulge, it would be most astounding were I either wholly or partially ignorant of the truth.

Crimes two and three:

Even a hasty glance at my article on "Violin Study at the Berlin Hochschule" must reveal the following: that, together with every earnest student, I humbly revere Joachim and am thoroughly impressed with his unequalled greatness; that I have more than sufficient evidence to verify every statement I have made; and that, instead of jumping at conclusions or contenting myself with "surface indications," I offered a lengthy and detailed argument in the form of an historically faithful account of Joachim's own musical and instrumental training, in order to most conclusively prove the truthfulness of my statements.

I could do no more than give the facts as they actually exist; for I am but one of very many who do not pretend to understand why so great and serious an artist as Joachim tolerates or encourages conditions that disgrace the institution which he represents.

And who is my accuser? An inexperienced student, a zealous fanatic, clinging desperately to the Hochschule's crumpled coat-tails! Where, I ask, where is the artist, the experienced musician, who has confronted me with similar accusations? My article appeared in *MUSICAL AMERICA* two months ago; yet, of all the Joachim pupils residing in the United States, not one has stepped forward to question my statements or offer evidence of their inaccuracy.

Quite the contrary. Many old-time pupils of Joachim have warmly assured me that while my article was necessarily severe, it was absolutely just, and agreed with their own experiences and their knowledge of the whole question. I had fully expected certain adherents of the Hochschule to rush into print, with all sorts of remarkable statements; but even these have swallowed the pill, for reasons best known to themselves and to me.

When my thoughtless critic calls my attention to Hochschule results, as demonstrated by the achievements of Halir, Marsick, Gregorowitsch, Hubay, Hollaender, "and among those in America," Bernard Listemann, Theodore Spiering, Maud Powell, Geraldine Morgan and Leonora Jackson, he plays with weapons that are indeed dangerous.

Having long enjoyed a most intimate friendship with Gregorowitsch, I am in a position to say that in the numberless conversations we have had on this very subject, his own opinions, and the relation of his own experiences, furnished me with excellent material for the substantiation of my own conclusions. Being unacquainted with the personal views of Halir, Marsick, Hollaender and Hubay, I will venture to make no definite statements, familiar as I

am with the work of these artists and just how much they are indebted to the Hochschule for their instrumental ability.

Bernard Listemann's playing is anything but representative of Hochschule methods, and his right-arm work does not resemble the much-advocated and little understood "Joachim bowing."

Theodore Spiering's experiences at the Hochschule were such that, if he chose to make them public, they would but swell the long list of damning evidence I have gathered against the Berlin school.

Though thoroughly familiar with Miss Powell's unfortunate experiences at the Hochschule, I engaged her in conversation on this subject just before she sailed for Europe, last spring. It was here, in America, that Miss Powell, with hard work and intelligence, developed her excellent talent. Like other artists, she can a tale unfold.

Miss Jackson is not in America; nor am I acquainted with her or her musical attainments.

Miss Geraldine Morgan—But no! Here I must be silent; for she, an avowedly favored and favorite pupil of Joachim, "solely authorized by Prof. Dr. Joachim to teach his method in the United States," has not yet come forward to refute my statements. She doubtless has good reasons for being strangely silent on a subject that must interest her more than many others, and I commend her course.

GEORGE LEHMANN.

LIEDERKRANZ CONCERT.

The second concert of this season given by the Deutscher Liederkranz took place last Sunday evening, at the spacious clubhouse in East Fifty-eighth street, New York.

Frau Schumann-Heink's name is one to conjure with nowadays, and it attracted an audience so large that numerous persons were compelled to sit and stand on the stairways and landings.

Frau Schumann-Heink sang the contralto parts in Brahms' "Harzreise im Winter" and in Brambach's "Lorelei," besides a group of songs by Schumann, Schubert and Liszt. She was in wonderful voice, and had to acknowledge endless recalls and several encores.

Frau Edda Klengel gave a spirited performance of Liszt's "Hungarian Fantasie," for piano and orchestra, admirably conducted by her husband, Dr. Klengel.

The chorus sang, as usual, with animation and accuracy. The new leader has accomplished wonders.

To Go to London.—Arrangements are practically completed for taking the Alice Nielsen Opera Company, in "The Fortune Teller," to London next summer.

Maurel Dismisses Herman.—Reinhold L. Herman, who last week publicly rebuked the audience at the Maurel recital in Mendelssohn Hall, New York, for inattention, received a telegram at his home in Boston, informing him that his services will not be required for the two further recitals to be given in New York. The audience talked too much; and so did Mr. Herman, it seems.

College Concert.—The musical students of Georgetown University, Washington, D. C., gave a concert at the Waldorf-Astoria, New York, on Tuesday evening. Their association, composed of banjo and mandolin players, and a glee club—the largest of any college in the country—presented an entertaining programme of alma mater ditties, patriotic songs and popular airs. All of the local alumni were present.

Women's Orchestra Concert.—The second concert of the New York Women's String Orchestral Society took place Tuesday evening at Mendelssohn Hall. The talented ladies played intelligently and artistically, a "Sinfonietta," by Jensen; a "Terzetto," by Dvorák, and several smaller numbers. Miss Leontine Gärtner was very successful in her violoncello solo, and Mr. Gwilym Miles sang some songs for baritone, with his accustomed ease and finish.

Lotos Club Music.—Leo Schultz is a versatile genius. Not only does he play the cello remarkably well, but he is also a composer of some originality. At last week's "Saturday Night" of the New York Lotos Club, he performed his new descriptive piece, "The Battle of Santiago." It is very Wagnerian, the "leid-motif" being especially prominent. Other artists who assisted on that evening were Eben Plympton, Paolo Gallico, J. E. Dodson, Townsend H. Fellows, John Dempsey, Burr McIntosh and Nelson Downs.

HERE, THERE AND EVERYWHERE.

Evan Williams, the tenor, has resumed his position of soloist of the Marble Collegiate Church, New York, which he resigned last year.

Mme. Alma Webster Powell, the well-known soprano, will give a recital in Steinert Hall, Boston, on the evening of Monday, February 20. Mr. Carlo Buonamici will assist.

A very entertaining song-recital was given not long ago by Heinrich Meyn, the baritone, in the Carnegie Lyceum, New York. He was assisted by Franz Kaltenborn, the violinist, and a triple choral quartet, with the aid of which he interpreted Lehmann's "Young Lochinvar."

Mr. Oley Speaks, the young basso, sang with great success at a concert given recently by the West Side branch of the Y. M. C. A., New York, in honor of their second anniversary. Mr. Speaks is a pupil of J. Armour Gallo-way.

The students of the National Institute of Music, of No. 179 East Sixty-fourth street, New York, will give a concert in the Carnegie Chamber Music Hall, on Wednesday evening, February 15, under the direction of William M. Semnacher. An exceptionally interesting programme has been arranged.

An informal musicale was given by the pupils of the Eppinger Conservatory of Music, of New York, recently, with the assistance of Emanuel Kroll, violinist. Among the pupils who took part were the Misses Eva Thornton, Sarah Sanders, Rose Osterwise, and Morse and Jeanette Schwab.

The Faelten Pianoforte School, Boston, Mass., has added six new classes and enlarged its hall since the Christmas holidays. Mr. Carl Faelten gave the first recital in the new hall, before students of the school, and a series of recitals by pupils was inaugurated on January 10.

The Chicago Conservatory Orchestra, Theodore Spiering, conductor, gave a concert in University Hall, Fine Arts Building, recently. The orchestra essayed a rather ambitious programme creditably, the selections including Schubert's fifth symphony. Mrs. Winnie Godard, Worcester, was the soloist.

The Crazy Jane Society, of Newark, N. J., which is composed of the wealthiest people of that city, paid Sousa his price of \$600 to play for its benefit for charity, which he did prior to opening his tour at Philadelphia. The usual number of encores were responded to by Sousa; and the society found themselves \$400 to the good when the receipts were counted.

Newspapers recently received here are brimming over with the good things which European musical critics are saying about America's own prima donna, Miss Lillian Blauvelt. She is compared with all the great sopranos of the day. One critic says: "Her voice and method are quite as beautiful as Melba's, with an execution equal to Patti's, and with the peculiar fascination that is associated with Mme. Calvé."

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BOSTON.

BOSTON, Feb. 6, 1899.

The second week of the Ellis Grand Opera Company presented the following works: "Walküre," "La Bohème" (Puccini), "Siegfried," "La Traviata," "Flying Dutchman" and "Faust." The theatre was crowded on the evenings of the Italian operas, while the German works brought together only fairly good-sized audiences.

The splendid singing and the constantly improving acting of Melba were gratifying features of her appearances. What a great step forward in her art has this eminent prima donna made of late! Once again must I express my joy that this wonderfully endowed lyric artist has discarded the vulgar nasal effort that served in degrading her exceptional powers last season, and now sings in her front mouth, as of old, with electrifying effect. Go thou and do likewise, all ye dupes of the debauching and vulgar "dans le masque" fallacy.

Gadski during the week added more laurels to her already enviable reputation as an artist, vocally and dramatically, of the first water. The enforced retirement of Ternina from the company obliged Gadski to assume extra burdens, and that they have been nobly borne was made evident in the splendid success she achieved upon every appearance. I am sorry to say that Gadski has been obliged to cancel her engagement with the Handel and Haydn Society of this city, to sing the soprano music in Mendelssohn's "St. Paul," owing to this extra demand made upon her services in the opera. Gadski is a great favorite in this critical town.

Kraus' noble voice and genuine musical worth have enabled him to give most satisfactory performances.

Stehmann has added to his reputation by the excellent singing he has done on every occasion of his appearance. The other male members of the company could imitate his vocal efforts greatly to their advantage.

Why should Wagner be yelled and shouted in the untuneful manner that is almost the rule with German singers?

And our French friends have not reflected much credit upon their nationality as vocalists, with the throaty and bleating sounds emitted in their efforts to sing. The chorus and orchestra have admirably sustained their part of the work, and Mr. Parry's stage management has always been excellent in results.

Damrosch has skillfully conducted the German works, and Seppilli the others given this week. The latter was given a well-deserved ovation on Thursday evening during the performance of "Traviata."

Next week Alvarez will make his American début in Gounod's "Romeo and Juliet," singing later Don José in "Carmen."

The fourteenth concert of the Boston Symphony Orchestra presented for a programme: Dvorák's "Carneval" overture; "Scotch Fantasy," by Max Bruch, for violin; Saint Saëns' symphonic poem, "Phæton," and Berlioz's symphony No. 3, "Harold in Italy." Mr. Tim Adamowski was the violin soloist, and Mr. Franz Kneisel played the viola obligato in the Berlioz piece.

The playing of the orchestra throughout the evening was loud and coarse, and not at all creditable to the former reputation of Gericke. There was not one delicate touch; not even an attempt to gain effect through any gradation of power other than very loud and less loud. In the palmy days of Nikisch's slipshod, boisterous readings there was not heard a more crude, colorless and inartistic performance, as regards shading, than was the general character of Gericke's readings on this occasion. There was nothing to commend except the precision of the band.

Adamowski was not up to his best mark. His execution was slovenly at times, and there were many lapses in his intonation. A player of the real ability possessed by this performer should exert himself to make a better showing of his talents.

The accompaniment, under Gericke's baton, was over-loud and without discrimination.

As a programme maker Gericke is a back-number.

I have always been a great advocate of Gericke, basing my claim as regards his superiority upon the results gained by him during his first engagement. I am sadly disappointed in the showing of his present term.

There is a nice little rumpus now in motion concerning the building of the new Music Hall on Huntington avenue. The opposition to the plans of Mr. H. L. Higginson and his confrères is headed by Mr. F. P. Bacon, formerly the musical editor of the Boston "Herald," who has issued a circular to the stockholders, urging them to combine against the plans of Mr. Higginson and others, and thus "prevent a firm of architects experimenting at the expense of the stockholders." What Mr. Higginson and his associates want is a music hall, pure and simple. Mr. Bacon and his followers advocate a music hall and opera house combined. We shall soon see how this comes out, as a meeting of the corporation is shortly to be held.

WARREN DAVENPORT.

PHILADELPHIA.

PHILADELPHIA, Feb. 6, 1899.

The committee of women promoting the permanent orchestra scheme has adopted a platform, which points only and directly, in broad and general principles, to a high and artistic musical future for the orchestra, and it need not now be feared that the obstructionists or the objectors will succeed in again making themselves very materially felt. They will adjust themselves in time to existing conditions, as all inconsequent collaterals do. Some of them may, and doubtless will, improve, and join the greater tide as it moves onward. Others will quietly succumb to the inevitable and pass away; while others, again, will relegate themselves to adjacent settlements, where halls are still heated with wood stoves and lighted with kerosene.

The musicians possessed of an ability which would entitle them to an engagement in the orchestra have not been heard in opposition to the undertaking, and among this number is Charles M. Schmitz, who is being quite generally spoken of as assistant conductor.

The Board of Trustees elected recently includes the following: Charles C. Harrison, Frank Thomson, George W. Childs-Drexel, Simon B. Fleischer, George C. Thomas, William L. Elkins, Jr., George Strawbridge, Samuel A. Crozier, and C. William Bergner.

The original committee of women is now actively engaged in raising a guarantee to meet all possible deficits for a term of five years.

JAMES FITCH THOMSON.

CINCINNATI.

CINCINNATI, Feb. 5, 1899.

The local board, or committee, of citizens, to whom the task has been delegated to make the necessary preparations for the Jubilee Singing Festival of the North-American Saengerbund, to be given in this city in the last week of June, finds itself in a peculiar predicament.

The Saengerfest is to be held within less than five months from now, but the finance committee of the board have not yet been able to raise the funds which are absolutely necessary to cover the expenses connected with the festival. The subscriptions, so far, amount to about \$25,000; but nearly as much more is required. The board was organized in January, 1897; but, on account of internal troubles, caused by a rather high-handed attempt of certain members to foist Mr. Van der Stucken upon the singers as the conductor of the festival, in spite of the fact that they favored Mr. Louis Ehrgott, fully one year elapsed before the board actually began its work.

As things are now, the board is compelled to go on with the work of building, and to assume the financial responsibility connected therewith, or to confess its failure, and to declare the festival off, so far as Cincinnati is concerned. What a terrible "testimonium paupertatis" that would be for Cincinnati, and how ridiculous it would make her appear in the eyes of other cities!

Last Thursday evening Plunkett Greene gave a charming song-recital at the Odeon, before a large and appreciative audience. Mr. Howard Forer Peirce, who was to be the accompanist, was sick, and Mr. Louis Ehrgott had the kindness to take his place. The change was not to be regretted. It is expected that Mr. Greene will give another recital later in the season.

Mrs. Josephine Jacoby will be the soloist at this week's Symphony concert. The orchestral numbers of the programme will include Mendelssohn's Italian Symphony (No. 4), and the Symphonic Prologue, "William Ratcliffe," by Frank Van der Stucken. It is said to be one of his earliest and at the same time his most prominent compositions for orchestra.

The Orpheus Club will give its second concert of the season at the Odeon, on the evening of February 23. Dr. Prout's "Damon and Pythias," and Arthur Foote's "The Farewell of Hiawatha," will be among the numbers on the programme.

The ladies of the Cincinnati Orchestra Association have decided to give, toward the end of the season, three popular concerts, by the Symphony Orchestra, at the Garden Pavilion of the Hotel Alms. Similar concerts were given during the last two seasons, and they met with general approval. The ladies are also making arrangements for a repetition of last year's Tableaux Vivants.

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DEDICATION OF KNABE HALL.

Next Monday, February 13, the new Knabe Hall, in the Presbyterian Building, Fifth avenue, will be dedicated. The following programme will be given:

- Schumann—Quartet, op. 41, No. 3, in A major.
 - Andante espressivo: Allegro molto moderato.
 - Assai agitato.
- Chopin—Scherzo, C. sharp minor.
- Verdi—Aria, "Ah fors e lui."
- Wagner—Siegfried and the Rhein daughters (from the Götterdämmerung), arr. by Joseph Rubinstein.
- (a) Bach—Aria.
 - Godard—Menuetto.
- Godowsky—Badinage (combining in one the two studies, op. 10, No. 5, and op. 25, No. 9, of Chopin).
- Mozart—Aria, "Il mio Tesoro."
- Godowsky—(a) Valse Idylle.
 - Concert arrangement of Henselt's study, op. 27, No. 6.
- Rubinstein—Quartet, op. 17, in F major. Allegro assai.
- Weber Tausig—Invitation to the Dance.

Clara Henley Bussing.....	Soprano
Henry Lincoln Case.....	Tenor
Jane Terninger.....	Accompanist
Dannreuther Quartet.	
Gustav Dannreuther.....	First violin
Josef Kavarik.....	Second Violin
Otto K. Schill.....	Viola
Emil Schenck.....	Violoncello
and	
Leopold Godowsky.....	Pianoforte

Mancinelli's Opera.—On Friday last Signor Mancinelli, the conductor at the Metropolitan Opera House, received the following telegram about the first performance of his new opera, "Ero è Leandro," at Genoa: "The prologue was much applauded. The air of Ero and the shell song in the first act were encored, as was the ode to Anacreon. In the second act the Pagan chorus created a great impression. All the principal arias were redemanded. "Ero è Leandro" is to be sung at the Metropolitan the first week in March.

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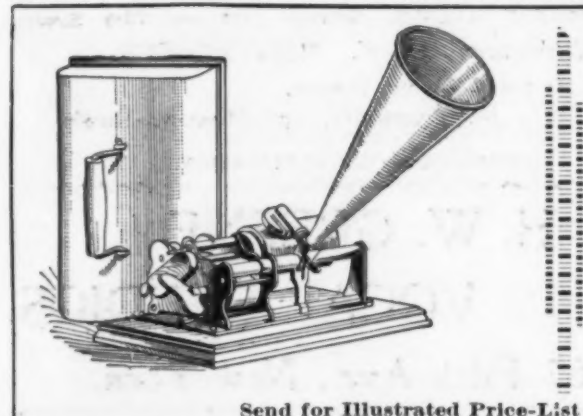
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THE RIGHT TO WORK.

It is not only in the piano trade and the music business generally, that we are witnessing radical changes.

The force of a great advance is manifesting itself everywhere, in our political and social life, as well as in our financial, industrial and commercial life.

Trusts, syndicates, combinations are being formed right and left.

Our new possessions in the West Indies are offering tremendous inducements to capital, and capital is already rushing to make use of these opportunities.

The Nicaragua Canal scheme looks now as if it were sure of being carried out.

The army is being increased, the navy strengthened.

Steam power is doomed. Motors run by electricity or compressed air will soon take its place. The horse, except for pleasure, is also doomed. He will give way to the motor-car, the motor-dray.

All this means a radical readjustment of existing conditions of life.

Now comes the great question, "With all this turmoil, this movement, this progress in industrial and commercial conditions, what will be the effect on our social life?"

Will the poor get poorer and the rich get richer? Will the average man be more or less happy?

Can the accumulation of wealth in the hands of the few continue at the present rapid rate without a catastrophe or a revolution?

Will society remain about as it is, or will it break loose from the old moorings, and shall we then have an interregnum of disorder and bloodshed before a basis is reached upon which to build a new social structure? It has always been so in the past. Will it be so again?

There are a few who watch this "Human Comedy," as Balzac called it, and try to formulate a clear judgment, and not let themselves be carried away by the little particular whirl or eddy of life in which they may find themselves.

To such a note was sounded a few days ago of more importance than canals and trusts, syndicates or motors.

And that note came from a man who addressed a number of letter carriers, their wives and families, at a meeting of their association.

The name of this man is Samuel M. Jones, Mayor of Toledo, O.

In the course of his speech he said:

"There is talk of a new kind of right. It is in the air. We hear it on every hand. It is the old, new right, first proclaimed when God said to Adam: 'In the sweat of thy face shalt thou eat bread!'"

"It is the right to work!"

"This right is fundamental and comes ahead of every other kind of right, and until it is as well established in this country as the right to vote, and work is as free as education in the public schools, our boasted liberty is, and will remain, largely a myth."

"It is admitted by all thoughtful people that a social system based on competition has failed to provide a plan whereby all who are willing to work may work and may live; and the consequence is that in our country to-day

there is an ever-increasing army, bearing 'the curse of the wandering foot.'

"The right to work must be established, and for it we need a new emancipation proclamation."

"Men are brothers. That they should live in a state of competition is a denial of brotherhood."

"This system of social warfare must be succeeded by co-operation."

"It is right and necessary that all men should have work to do, which shall be worth doing, and be, of itself, pleasure, and which should be done under such conditions as would make it neither over-wearisome nor over-anxious."

"These are the reflections of a plain man of the world, who comes in contact with the people."

Some will say, "This Jones is a Socialist."

He himself says he is not, and he is right.

His teaching is not the teaching of Socialism.

Socialism does not teach man's right to labor, but man's right to share in the results of labor.

How vast the difference!

What this plain man of the people is telling you all is that no amount of culture, of wealth, of industrial and commercial prosperity, of progress in science, in invention, in music, in literature, in art, is worth a hill of beans unless the life of the community is based on just social conditions.

The great art works of the past were produced while the masses were in slavery, just as the great prosperity of the present is enjoyed, while thousands tramp in a vain effort to secure work.

If we build the house of the nation on a rock and not on the shifting sand, we must so adjust our social conditions that every man who wants to work can get not only work, but be educated so that he can work.

Till that primary condition is secured, we are, with all our wealth, our comfort, our fine houses and fine clothes, our museums, our libraries, our opera, our concerts and theatres, nothing but barbarians.

The great movements now going on in the business world are an admission by business-men that competition has seen its day; that it is wasteful, cruel and ineffective; that it produces slaves, whether it be the slave working in a sugar refinery, in the temperature of hell, to make ten dollars a week, or the millionaire working in his office till his health is ruined, to make ten dollars a minute.

The great problems of the day are not of tariff, of finance, of an army or a navy, of foreign policies.

The great problems we have to solve are our social problems.

Here and there you will find those who realize this.

But the other day Senator Grady, of Pennsylvania, introduced a bill at Harrisburg to encourage persons who have been convicted of crime to reform, by making it a misdemeanor to use their record against them, if they are trying to lead honest lives.

In Ireland the local government Act has produced an upheaval of enormous significance.

Laboring men have been elected Mayors and Councilmen.

You laugh!

Let me tell you that under many a workman's apron beats the heart of a statesman.

It is "opportunity" which tells us what a man is. Without it he himself may never know what he is.

It is well, now and then, to turn from the petty cares and purposes of life to view and discuss the great problems that face us.

These problems call for the greatest wisdom, the noblest self-sacrifice, and the highest patriotism to aid in their solution.

"But," say you, "all this is very fine, very beautiful; but it is an idle fancy. Look at the growth of wealth, millionaires becoming billionaires!"

My friend, the millionaire is simply getting things into better shape for you, with his Trusts, his combinations, his syndicates.

You will find, in the eternal fitness of things, that the poor millionaire, with his awful burden of care and responsibility, is simply "a pioneer of human progress."

When the waste and misery resulting from competition have been eliminated by him, when co-operation has taken the place of competition, when vast industrial syndicates have replaced the petty efforts of individuals, working singly and one against the other, then a condition will have been reached where "the right to work" will not seem the idle dream of the Mayor of a town in Ohio, but will be an accomplished fact; accomplished because men will have learnt that it pays better to pull together than to live in an eternal warfare.

And this is simply saying that "the brotherhood of man," first taught by religion, will be proven by the science of social economy and verified by actual experience to be the great basic truth.

"Love thy neighbor as thy self" swept the world once as a principle of religion.

It will sweep the world again as a principle of business.

This love will not exhibit itself by charity or a mawkish sentimentality, but by co-operation and by providing opportunity for the exercise of man's greatest and highest right—the right to work.

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There is a cheap-John maker in this town who has been putting "thump-boxes" on the market at the most ridiculous prices, who threatens to turn out 7,000 of them this year.

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It is claimed that Abbott, of Fort Lee, N. J., is furnishing him with actions, while F. G. Smith, of Leominster, Mass., and Phelps & Lyddon, of Rochester, N. Y., are making his cases.

He is said to have just rented another large factory on Third avenue. He has two others already.

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They say he has the largest collection of "stencils" in the country.

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It is reported that a small-sized trust has been made between the "Trade Extra," of New York, and the "Musical Times," and "Presto," of Chicago.

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